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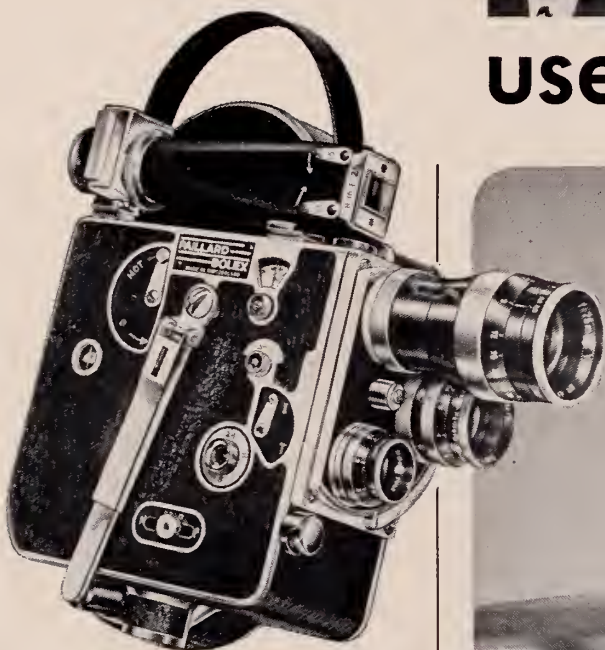
★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Bill Daniels



1948 Academy Award Winner for
Cinematography (B&W) on "The Naked City"

uses the Bolex H-16



Kern-Paillard Lenses for the Bolex H-16

Switar 1" f/1.4	.....\$183.75	Fed.
Pizar 1" f/1.5	.....\$ 97.00	tax
Yvar 15mm f/2.8	.....\$ 78.75	inc.
Yvar 3" f/2.5	.....\$128.31	



Here's why BILL DANIELS prefers the BOLEX H-16

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches. Invaluable for title and closeup work.

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Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You hear a click with passage of each 10 inches of film.

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Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is governor-controlled and any amount of film can be cranked in either direction. Dissolves, fades, tricks are easy.

Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Pressure Plate: Maintains firm, precise pressure on film, insuring rock-steady pictures.

Single Claw Operation: Designed to permit adaptation for use with sound film.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

Shown here are five enlarged frames taken from a Home Movie sequence made recently by Bill Daniels. Such fine enlargements are possible—even on paper—because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard® Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



The BOLEX H-16 Less lens, \$282.50 no Fed. tax

PROFESSIONALS and advanced amateurs prefer the Bolex H-16 because it gives them every advantage they demand—yet permits the ease of operation that use for Home Movies requires.

Created and produced admittedly for the one movie maker in 100 who can appreciate the finest, the Bolex H-16 is now the choice of exacting 16mm Home Movie cameramen all over the world. Swiss precision engineering has designed, in the H-16, a faultless instrument which you can depend upon to get the picture every time . . . in every climate and under all conditions.

Drop into your camera dealer's today. Let him show you the many professional effects you can get with the H-16 and without extra

equipment or gadgets. Handle it, sight it, check its simplicity of operation. You'll know why America's foremost cameramen prefer the Bolex H-16 for their Home Movies.

*KERN-PAILLARD LENSES are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5.

Note: The Switar 1" f/1.4 is as fine as any speed lens ever made for the 16mm field.



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QUESTIONS and answers

What is the cause of red and yellow flashes along the borders of Kodachrome film? It usually occurs at the beginning and end of a reel.

The film was light-struck, apparently during loading or unloading of the camera. The only thing that can be done with scenes which have been spoiled in this manner is to throw them away, and to handle film more carefully in the future. When loading or unloading, hold the reel so the film remains tight. A loose loop will allow light to enter along the margin. Practice loading the camera with a reel of dummy film until you can do it rapidly and neatly, and there will be no more light flashes at the beginning of each reel.

How can I convert a GSAP camera for photographing a bird's nest and other wild life activities from a distant hiding spot?

This electric-drive camera was originally designed for use in fighter aircraft, to film the result of gunfire. You will need a 6-volt battery and an extension cord to reach from the camera to your bird blind; a viewfinder to show the field, and a lens focusing mount. Some of these cameras have been adapted for amateur use complete with viewfinder, tripod socket, exposure release button, coupling cord, battery and carrying case. Standard 16mm film magazines are employed.

Can I run 16mm sound films through my silent projector?

No. Sound film has sprocket holes along one edge only. However, a sound projector can run either sound or silent film.

When adding a commentary on tape, to a 400-foot, 16mm film, how long should this be?

Normal speech is calculated at the rate of 4 words per foot, at 24 frames per second. Your 400-foot reel could take about 1600 words of commentary. If projection is at 16 frames per second, then 6 words per foot, or a total of 2400 words could be accommodated on your sound tape. It is advisable to keep wordage to a minimum.

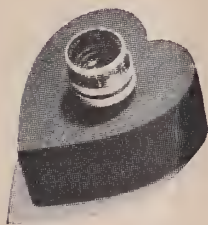
The titles in Home Movies each month are to be filmed with a 5-diopter auxiliary lens, instructions say, with the camera lens set at the infinity mark. What happens if I have only a 4-diopter auxiliary lens?

Use it. Just set the camera lens at the 3½-foot mark. In either case, the title will be 8 inches from the lens.

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FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 \$183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 \$97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) \$78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

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FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 \$160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

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Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses



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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

Vol. XVII CONTENTS FOR JANUARY, 1950 No. 1

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LETTERS

International Friendship

Sirs:

An interesting plan for the exchange of photographs of all subjects, from which extensive personal contacts should speedily grow, is being sponsored by an American magazine, which states, "A common interest in photography is a fine way for starting two-way international friendships, on a man-to-man basis."

The Film Unit of which I have the honour to be the Hon. Secretary, the Dundalk Unit of the National Film Institute of Ireland, has had many contacts with similar societies in England, and the exchange of views and of our own amateur-made films has greatly profited us both.

I am sure that if Irish and English cine enthusiasts could come together in the manner outlined above, and find friends amongst your readers, "a common ground would exist for us to know one another better and to understand one another more fully."—*Thos. J. O'Hagan, County Louth, Eire, Ireland.*

Home Movies will be glad to print names and addresses of individuals and clubs interested in corresponding with others or exchanging films.—ED.

Home Movie Vacation

Sirs:

What is your favorite vacation filming spot? I polled a group of friends with this question.

Mexico is the country I most enjoy filming. Its people, its scenery, and its old world atmosphere make it unbeatable. Some time ago, you published letters from readers who seemed to feel that there was no sense buying a roll of film unless you were about to voyage to the South Pole, or at least to Tibet. I disagree with this attitude. There is a lot of wonderful "foreign atmosphere" available for filming close by among our American good neighbors.—*Hiram A. Almonds, Dallas, Tex.*

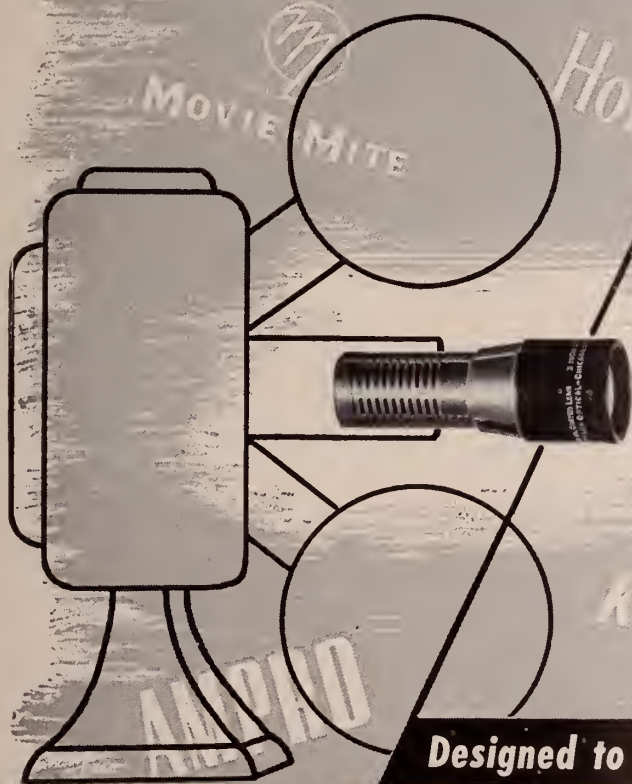
Developing Tank

Sirs:

Has anyone been able to devise a motor drive for the Morse G-3 daylight developing tank? The problem which stumps me is how to automatically reverse the direction of film travel. I would like to hear from someone on this. I've subscribed to HOME MOVIES since 1936 and I think congratulations are due for the excellent job you are doing.—*Herbert L. Kerr, Youngstown, O.*

WHAT'S ON YOUR MIND? ADDRESS THE LETTERS EDITOR, HOME MOVIES, 3923 WEST SIXTH STREET, LOS ANGELES 5, CALIFORNIA.

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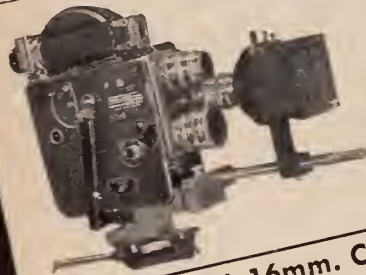
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo; with motor and all magazines and 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

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The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gay's spec. bronze.

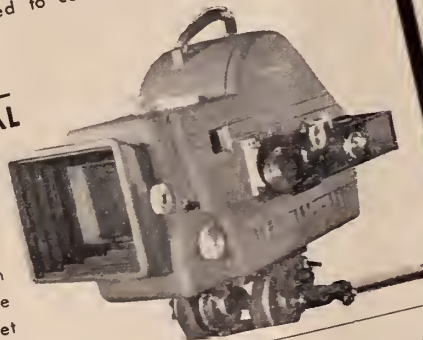
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This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.

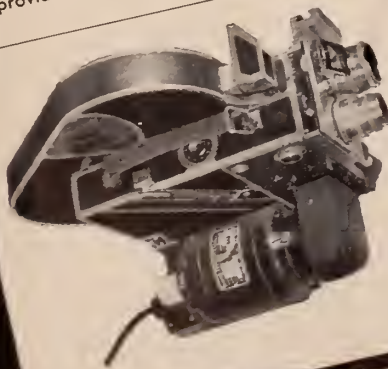


SYNCHRONOUS MOTOR DRIVE

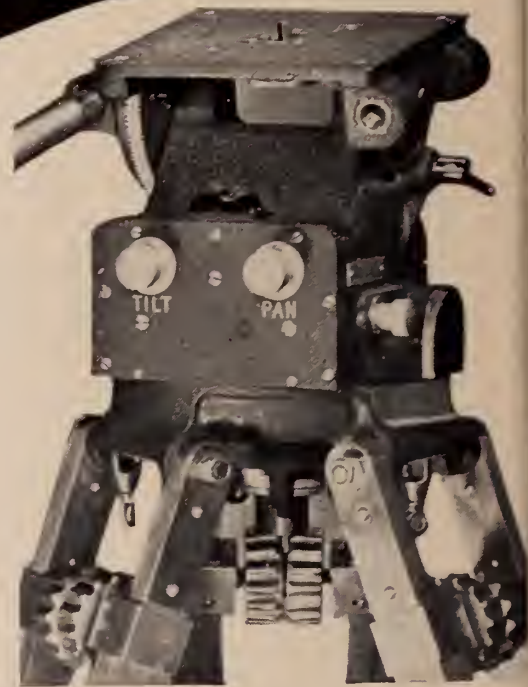
110 Volt A. C., Single Phase, 60 Cycle
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

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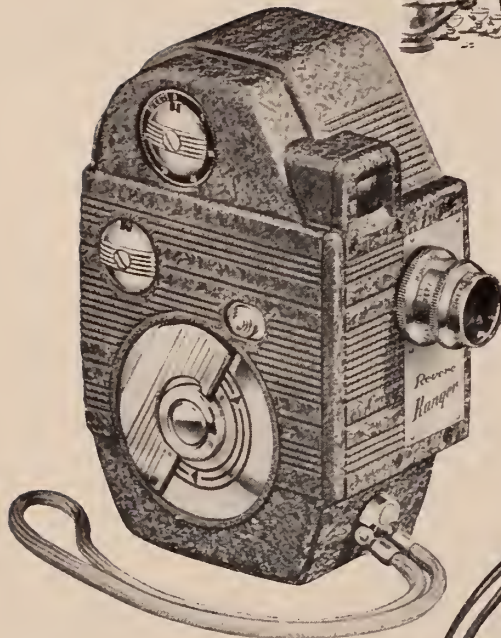
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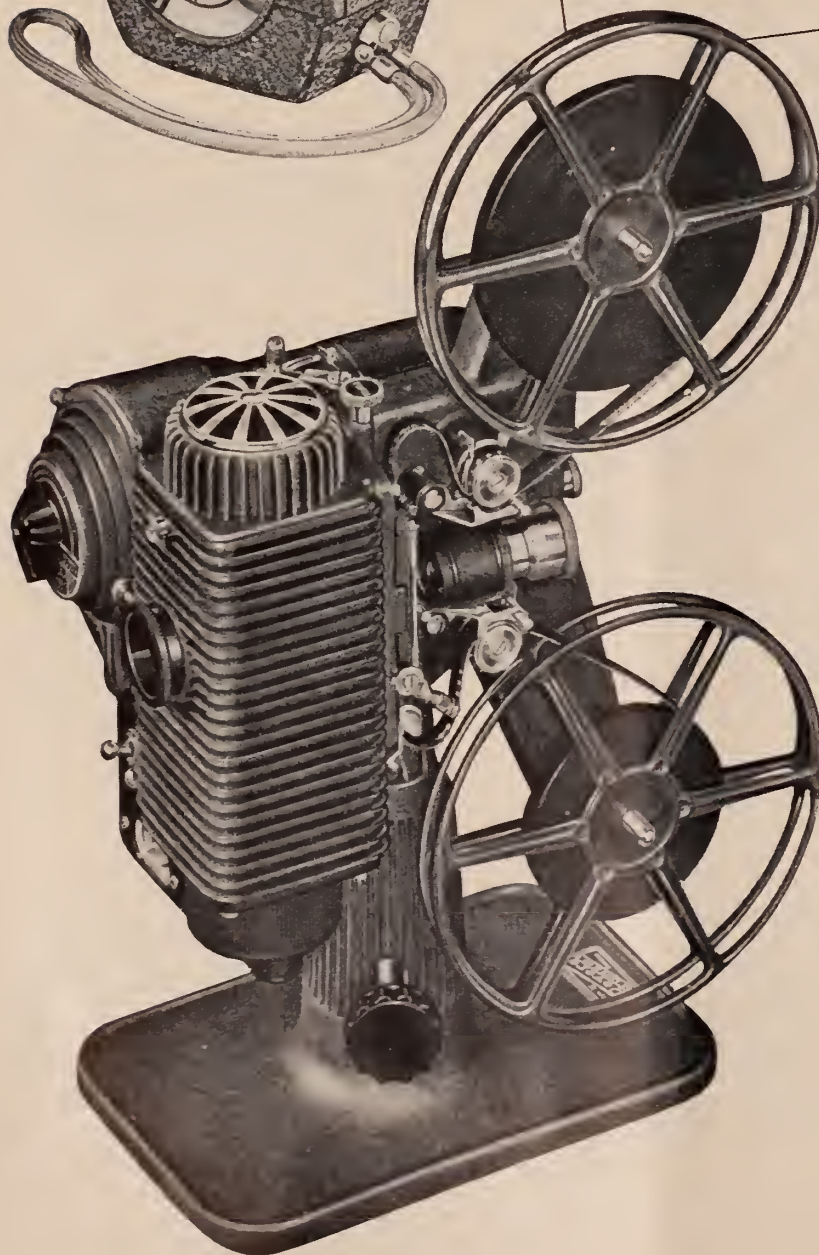
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EIGHTS AND SIXTEENS

Try These Quick Transitions

Simple pan shots link scenes together

by VICTOR BROWN

A MOVIE PRODUCTION is a chain—a chain of events which follow in orderly succession to unfold your story. But a chain is as strong as its weakest link. These links are the transitions, the cuts, fades, wipes and dissolves, which connect various scenes and sequences.

Transitions can do more than just connect two scenes. They can be used to set tempo, depict distance, bridge time lapse, and reinforce mood. Take, for instance, a horseback riding sequence. The hero is to meet the heroine in dramatic fashion by rescuing her from a runaway horse.

We start in a placid tempo. Mr. Hero, out for a canter, stops to exchange words with a friend. As he lights a cigarette, he hears frantic calls for help. A girl is on a runaway horse.

Camera Swings Rapidly

Abruptly, the tempo changes, and at the same time we introduce the next scene with a swish pan. This is done by panning the camera from scene 1 to scene 2—but rapidly—so the intermediate scenery becomes a streaking blur. The audience receives the illusion that they are there in person and have suddenly pivoted their eyes from the man on horseback to the stricken girl.

The swish-pan also can be used to depict distance between two activities taking place at the same time. This is done by starting to pan slowly from the first scene, then gradually speeding up until the landscape streaks by the camera lens. At this point, cut! Set up at the new location and start panning towards it at the same speed as before. Gradually slow down until the opening camera comes to a stop, focused on scene 2. If the panning speed of the camera is the same in both scenes, there will be no noticeable break in the effect of the streaking blur of the transition. On the screen, the effect is that of looking away from the first scene and travelling over miles of space to the next scene. The extent of the distance can be controlled by how long the camera runs during the sweeping pan. A normal transition is 48 frames.

Another effect which is easy to accomplish is the "blur out" transition. In this, the scene suddenly goes out of

focus, then comes back into focus on the new scene. To do it, turn the lens out of focus at the termination of scene 1, unscrewing it in its mount if necessary. Now, focus the camera on scene 2, turn the lens to its blurred position, then start the camera as you gradually turn the lens back into sharp focus.

For a faster transition along similar lines, you can do a "zoom." For this effect, the camera is mounted on a dolly or toy wagon. The transition is accomplished by first shooting sufficient footage of scene 1, then dollying into the scene until the camera lens comes up against one of the characters or an object in the scene which entirely blocks out its view. Next, set up scene 2 and start shooting with your camera lens pressed up against one of the characters in that scene. Immediately start dollying back to a pre-arranged camera position to reveal scene 2.

A variation of the "zoom" transition can be achieved without moving the camera at all. One of the characters in scene 1 walks up to the camera lens at the end of the scene until he completely blocks out its view. Then, cut! Next, set up scene 2, with a character standing with his back against the camera lens. Start the camera as he walks into the scene. As he recedes in front of the lens, he will gradually come into focus and take shape as part of the new scene.

Cigarette Smoke

For a mood transition, try changing scenes with a puff of smoke. Suppose the male lead is lazily smoking his pipe and thinking of his favorite girl friend. After shooting a few feet, cut to an extreme closeup as he lazily blows a heavy puff of smoke toward the lens. An assistant might stand by with more smoke to blot out the view. As the smoke clears, a new scene is revealed showing the girl friend smoking and thinking, too.

This quick change is accomplished by cutting when the lens has become obscured by the first puff of smoke. Then the camera is set up on the girl scene and a puff of smoke blown in front of the lens to obliterate the scene. At this point, start the camera and blow the smoke from in front of the lens, until the new scene appears.

A SWISH PAN ACCELERATES ACTION



A BLUR PAN DENOTES REPOSE





HISTORIC EVENTS, such as the birth of a baby (who might become President) and national holidays, such as Valentine's Day, are "News Pegs" on which to hang film stories.



Newsreel Ideas

How to use them in your home movies... by Nestor Barrett

IN EARLY newsreel days, most of the film was shot by freelance cameramen who chanced to be on the spot when news events occurred. The newsreel companies bought the film for so much a foot. Naturally this led to quite a hodgepodge of subject matter. The editors had to devise methods of making the action on the screen appear to flow smoothly. It's the same way with our own movies.

We may start off with the best of intentions, saying, "This year I'm going to shoot plenty of footage," but usually wind up with a lot of more or less fragmentary material—the sort of disconnected footage a newsreel cameraman may produce under stress. Things happen quickly and we do not always have time to film each event completely. But no matter how desul-

tory our shooting may be, there fortunately are ways of putting movie scenes together.

The easiest method for getting over the bumps is by use of titles. We plan on having as many titles as needed even if we buy them from companies that specialize in the work. The open-

ing title, or Main Title can be like this:

THE FAMILY NEWSREEL
Vacation Highlights of the Jones Family

We can add a Sub-Title, to tell who shot the pictures and who produced the film, but newsreels usually omit

• continued on Page 42



◆ **CLOSE-UPS** are spliced between otherwise disconnected scenes. Close-ups such as this one help bridge the gap and carry spectator's mind from Scene 1 to Scene 2



1. ◆ **HOW WOULD** a newsreel editor cut from Scene 1 to Scene 2? ◆ 2.





1. HELLO, STRANGER, WHATCHA DOING HERE?



2. JUST DROPPED IN FOR LUNCH? WELL, IT'S TOO LATE.

Your Dog Can

by E. H. HARRIS

How to get Rover into a home movie

MAN'S BEST friend can be a camera-man's best actor. Without a murmur about model fees, he follows directions promptly and never mugs or tries to steal the show.

Rover, Mac, Rags, Queenie—or what have you—seldom gets tempermental, and when he does, it is only for lack of a kind word, a gentle pat or the promise of a choice biscuit.

Contrary to popular belief, it is not necessary to be a high-pressure animal trainer in order to groom Rover for screen drama, although that might be the case with Lassie, and other Hollywood prima donnas.

If you understand Rover as well as he understands you, you'll find many ways to coax or trick him into performances worthy of a highly-paid Rin Tin Tin. And a home movie production will reach new heights of interest to grownups and children, alike, when Rover joins the cast—whether he plays a principal character or a minor role.

Inducing Rover to emote on cue requires use of a few basic principles of canine behavior. As trainers point out, Rover should know that you are the boss and that commands must be obeyed. He will realize this if he is convinced that you mean business and that disobedience is not tolerated.

It is axiomatic that an animal will enthusiastically obey you if you treat

him kindly and reward him with praise and frequent tidbits of food each time he follows a specific command. Though it's nice to be able to train a dog to do somersaults, walk a tightrope and count up to 96, it won't affect his dramatic career if he ignores such vaudeville stunts to concentrate on a few simple rules of canine obedience and etiquette. With a basic understanding between man and beast, the rest is routine.

Seven Commands

To begin with, the first rule is: *Never give a dog a command unless you are ready to see that it is obeyed.* The dog fancier who likes to give idle commands, but is too indifferent to leave a comfortable hammock to enforce commands which are ignored, will never gain respect and obedience. Once Rover knows that he can't get away with disobedience, it is easy to train him to do the few simple things necessary for his role before the camera.

As a starter, every aspiring movie dog should learn to obey these commands: *Come Here, Sit Down, Lie Down, Stay Put, Hold it, Fetch, and No.* Here is how to teach these commands.

1. "COME HERE!" Tie a long rope to Rover's collar and turn him loose, while holding the other end of the rope. Command, "Come here!" and gently but firmly pull on the rope until

he is at your feet. Praise and pet him each time and, eventually, he will learn to come to you without your having to pull him over.

2. "SIT DOWN!" Follow this command by firmly pressing Rover's rear quarter down until he obeys. Repeat this until he gets the idea.

3. "LIE DOWN!" Follow the same procedure as in, "Sit Down," but with pressure applied also to the dog's shoulders until he is forced into a prone position.

4. "STAY PUT!" Each time he tries to get up or walk off, order him sharply to stay put and firmly push him back into the spot and position he was in.

5. "HOLD IT!" Place an object, such as a stick, in Rover's mouth and order him to hold it. Each time he drops the stick, put it back in his mouth and repeat the order until he knows he is not to drop it.

6. "FETCH!" Toss an object ahead and order Rover to fetch it. Lead him to it and place it in his mouth, then lead him back again, until he gets the idea. Sometimes a dog will learn faster if you drop the object on the ground before him and encourage him to pick it up. When he has learned this, you can drop the object further and further away until he has learned to run after it.

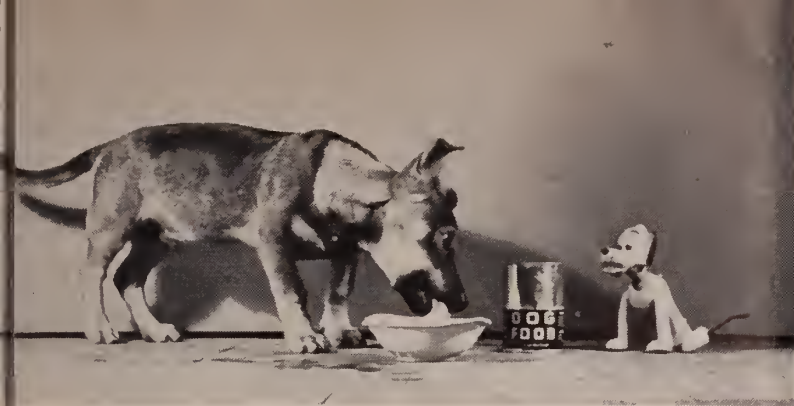
7. "NO!" This means stop anything instantly. If food is put out and

5. YOU WANNA TASTE? OF COURSE, WHY NOT?



6. THERE'S PLENTY FOR EVERYONE. GO RIGHT AHEAD.





3. THIS FOOD'S FOR BIG DOGS, NOT CHINA PUPS.



4. CANTCHA READ? IT'S THE NEW BLUE PLATE SPECIAL.

Act, Too

without fancy training

Rover goes for it, the command "No!" should stop him in his tracks. He will understand this if you follow the command by pulling him back and preventing him from touching the food each time he moves toward it. After he gets the idea and just stands there eyeing the food, you can give him the O.K. to get it as his reward. In this way, he'll understand that he has only to wait for command "Okay" and a reward will be his.

Start Shooting

Once Rover understands the basic commands, he is ready to go to work in your scenario. Suppose you want to show two picnickers engaged in conversation. One puts his sandwich down beside him. The dog walks to it, looks at it hungrily for a while, then opens his jaws. Give the command "No!", and he will stop in his tracks, and act guilty until told what to do next.

This stunt can be used when you want Rover to study an object such as a plastic toy animal. Hide a bit of food near the toy animal where it won't be seen in the picture, and Rover will eye the food as long as you forbid his taking it. On the screen it will look like he is eyeing the toy animal or as if he is speaking to it in dog language.

Suppose you want to add a laugh to an ordinary boy-meets-girl love scene. You shoot a few feet of your lovers

going through the motions of meeting, giggling shyly, getting closer together, etc. After each advance, cut to a closeup of Rover watching. Then, as the couple finally embraces, cut to Rover who suddenly cocks his head to one side in obvious approval.

Getting Rover to cock his head on cue is a simple matter. Just make a squeaking noise at the right time, by blowing tightly pursed lips or scratching a hard object across glass. Any sudden, queer, mysterious noise will usually get a dog to cock its head.

These are but a few of the many ways in which a dog can be written into the act. As a member of the family, he certainly deserves to be included in the cast of your next home movie. But don't be surprised if Rover steals the show.

● continued on Page 39



HAVING LEARNED to obey instructions, pet becomes cooperative actor.



NO DANGER that Rover, getting MGM offer to star with Lassie, will entrain for Hollywood. He wouldn't leave without you.

8. WE HAVE DECIDED TO BE PALS.

7. SUCH RUDE TABLE MANNERS THESE YOUNGSTERS HAVE.



by CHARLES J. ROSS

Your Films Need

FROM THE earliest days of silent motion pictures, theatre operators realized the value of background music from a piano, organ or other source. When the talkies came along, the motion picture industry had to learn the art of arranging background music for each picture. Needless to say, they have done a magnificent job in this arrangement of the music, or scoring, as it is called.

Anyone can add music to his home movies. The course of least resistance is to place the movie screen near the radio and tune to a suitable program. That is better than viewing the pictures in silence. After you have used the radio for a while to furnish background music, you begin to think about improving the musical selections. You want to select music suited to each picture. Then you begin to ask: "What equipment will I need, and how will I go about selecting the records?"

The equipment needed for this purpose consists of dual turntables, amplifier, speaker, and records. The dual turntables can be used with the amplifier and speaker of your sound projector or radio.

Types of music

A library of 100 records will provide a fair assortment of music from which to make selections. You may wish to include overtures, marches, polkas, marimbas, ballets, and a general assortment of tuneful music—slow tempo, medium tempo, and fast tempo. Orchestration arrangements are preferred. If you are contemplating the assignment of scoring the program pictures for your club, you should consider a library of about 300 records and, in time, this may grow to 500 records.

There seems to be no limit to the combinations of pictures and music. Both play upon the emotions and varying results may be obtained through these combinations. If a picture were given to several individuals to score, chances are that each would select different music and each scoring would be acceptable. If the picture were long, you might expect to find that two or more persons would include the same record, but not necessarily at the same place.

Depending upon the time available for scoring, knowledge of the record library, and experience in the assignment, generally the musical selection will express the scorer's ideas and his musical and emotional appreciation of the picture.

It is well to avoid the use of popular



CHARLES ROSS, scoring a picture, watches it on a miniature screen. Below the screen, is a disc recorder.



• DUAL TURNTABLE provides an uninterrupted flow of music. An ordinary record player also may be used.

GUIDE LETTERS

- (A) Waterfront and waterway scenes.
- (B) General scenics.
- (C) Scenics with sense of vastness and celestial appreciation.
- (D) Dramatic; mountains and streams.
- (E) Timber logging; pulling train; waterfalls.
- (F) Lively with spirit of fanfare and competition.
- (G) Slow trek through mountains, streams, and wastelands.
- (H) Forest scenes of beauty rather than vastness; quiet reflecting pools and lakes; flowers, and gardens.
- (J) Airplane taking off, in air, and landing.
- (K) Mild suspense of lively tempo.
- (L) Excitement and suspense.
- (M) Stormy, wild, fireworks, volcanic.
- (N) Religious theme; somber, dramatic scenes.
- (P) Ranch and desert scenes with action; dances.
- (Q) Picnics, barbecues, banquets.
- (R) Latin theme.
- (S) Parades; street scenes.
- (T) Quiet, peaceful, serene, suitable for background with narration. This type of music will blend with most scenic pictures.
- (U) Sailing and fishing scenes.
- (V) Children or pets in action.
- (W) Dramatic and pompous.

TYPES OF SCENES

music. The attention of your audience may be drawn from the picture to the music. I have witnessed occasions when persons in the audience set their feet into rhythmic motion with the music.

Select music carefully and with due regard for your audience. For instance, many persons would be bored to tears if they were bombarded with forty minutes of chanting Hawaiian music with a picture made on those islands. Use two or three recordings of Hawaiian music to point up the story. Perhaps one record at the beginning to introduce the picture, another during the body of the picture, and one at the end, interspersing other music.

This holds true of a picture made in Mexico, South America, China, or elsewhere. Use just enough music to establish the locale. Marimba music is called for when the marimba band has been established in the picture, and should be changed when your picture leaves that area.

Franck's "Symphony in D Minor" rides well with mountain scenery, areas of big timber, and glaciers; in

areas where there is a sense of bigness. The use of this symphony is by no means limited to those areas. Dainty music, such as "Trees," seems out of place here. However, the music "Trees" is appropriate in forests of small trees where the scene is one of beauty rather than bigness.

Circus Music

Parades call for march music and this usually should be band music. If the theme of the parade is light comedy or clowning, circus music should serve well. "An American in Paris" can be used for street scenes.

Polkas go well with desert ranch scenes, varying the tempo of the polkas to suit the progress of the picture. Some areas of desert scenery rise to the charm of melody of "Harold in Italy" by Berlioz. Where solemnity is the keynote, try Dvorak's "Symphony No. 5", or Borodin's "On the Steppes of Central Asia" for a lighter note.

Some of the heavy overtures, such as "Barber of Seville" and "La Belle Helene" can be used in railroad scenes.

• continued on Page 34

Music—How to Add It

LIST OF RECORDINGS

GUIDE LETTERS	NAME OF RECORD	NUMBER (Victor Recording)	GUIDE LETTERS	NAME OF RECORD	NUMBER (Victor Recording)
B	Symphony No. 97, in C, by Hayden	DM 1059	N, W	Praeludium and Allegro in E Minor, by Kreisler	11-8439
N	Symphony No. 5, in E minor, by Dvorak	DM 899	D, T	Dream Pantomine	11-8948
C, D, G, N	Harold in Italy, by Berlioz	DM 989	M	Fire Music from the Valkyrie	9006
F, K	The Great Elopement, by Handel	DM 1093	B	Musical America	36381
B	Symphony No. 1 in E minor, by Sibelius	M 881	V	A Hunt in the Black Forest	28-0420
	Peer Gynt Suite No. 1, by Grieg	M 404	V	In a Clock Store	
H, T	(Morning)		T	Afternoon of a Faun, by Debussy	(Columbia Recordings)
N	(Death of Ase)				M 349
K	(Anitra's Dance)				
M	(Hall of the Mountain King)				
F, K, W	Graduation Ball, by Strauss-Dorati	DM 1180		The Swan Lake Ballet, by Tchaikowsky	
F, K, Q, W	The Seasons Ballet, by Glazounoff	DM 1072	B	Introduction	
P	Strauss Polkas (Boston Pops)	M 1049	T	Dance of the Queen of the Swans	
L	Rodeo Suite, by Copland	DM 1214	K, V	Dance of the Prince	
N	Concerto in B Minor for Cello and Orchestra, by Dvorak	DM 458	H	Waltz	
F	Dance of the Comedians;		B, F	Dance of the Swans and Spanish Dance	
F	The Bartered Bride	8694	L	Mazurka	
D, E	Barber of Seville	7255	F, T	Dance of the Cygnets	
T	Adagio Pathetique; Moonlight Sonata	36038	L, M	Finale	
D	The Last Spring	11-8727	F, V	Cinderella, by Coates	MX 239
T	Waltz Serenade		U	Sea Chanty for Harp and Strings, by White	MS 259
D, E	LaBelle Helene Overture	11-9026	F, S	Gaite Parisienne Ballet, by Offenbach	MX 115
H, T	Forest Murmurs	7192	S	An American in Paris, by Gershwin	MX 246
W	Pomp and Circumstance March	11885	F	London Again Suite, by Coates	MX 102
W	Aida Grand March		S	Circus Music (Ringling Bros.)	C-58
B	Cephale et Procris	11-8825	B, V	Through the Looking Glass, by Taylor	MM 350
K	Dance of the Hours	11833	B	Grand Canyon Suite, by Grofe	
F	Faust Ballet Music	13830		(Sunrise; Storm; Sunset; Painted Desert; On the Trail)	MM 463
F, L	Festival Overture	18511	V	Mother Goose Suite, by Ravel	MX 320
K	Sicilienne	11-9447	R	Marimba Music, by Hurtado Bros.	C-71
L	Fireworks		F	Rosenkavalier Waltzes	67892
B, V	Village Swallows, Waltz	11-9189	F	London Suite, by Coates	69399
H, T	Poem for Flute and Orchestra	11-8349	G, L	On the Steppes of Central Asia	71956
F, J	Roman Carnival Overture	11-9008	T	Last Love;	7408
A, H, T	Profane Dance	11-8923	T	By the Sleepy Lagoon	
A, D, N	Introduction and Allegro		S	The Guards March On	7375M
A, T	On the Shores of Sorrento	18535	F, W	March of the Boyards	7616
T	Mignon Overture	11-8545	L	Bacchanale	7616
V	Copella Ballet	12527	H, T	Liebestraum	71304
H, T	The Enchanted Lake	14078	K	Prelude and Waltz fram "Blithe Spirit"	7441
F	Carnival Overture	12159	S	Parade of the Wooden Soldiers	12748
W	Feast March from Tannhauser, Act II	7386	S	Dancing Tambourine	
	Daphnis et Chloe Suite No. 2, by Ravel	11-8747-8			(Miscellaneous Recordings)
B, C	Daybreak		F, T	Emmerich Kalman Suite (London Decca)	LA 20
B, G	Pantomine		H, R	Nights in the Gardens of Spain (Decca)	
L	General Dance		F, G, H, T	Summer Days Suite, by Coates (His Master's Voice)	C 2901
R	Jalousie	12160	R	Latin Moods—Al Sak and Orchestra (Black & White)	
L	Ritual Dance of Fire		T	Beautiful Lady	
L	Moto Perpetuo	8661	T	Claire de Lune	
S, V	Funeral March of a Marionette		T	Prelude—Tristan and Isolde	
L	Dance of the Persian Slaves	12-0239	F, W	Evening Song	
F, D	Warsaw Concerto	11-8863		(Sears, Roebuck & Co. Vynolite Recordings)	
H, T	Midsummer Night's Dream Overture	11920			
N	Panis Angelicus; Ava Maria (Boston Pops)	13589			
B, D, H	The Birds (Suite)	11-8945-6			

Steps to Follow

1. From "Types of Scenes" Table select a suitable Guide Letter—such as "B" for general scenic views.

2. In "List of Recordings" find Guide Letter "B" identifying numbers such as Symphony No. 97 by Hayden.

3. Play this while projecting your film. Decide whether it is appropriate. Try other "B" numbers in the List of Recordings.

4. If you decide to use parts of several recordings, make up a Cue Sheet. This will make it easy to start each disc when the correct scene flashes on the screen.

SAMPLE CUE SHEET

Film Cue	Name of Record and Position to Start (Measure from outside of record)	Duration (Seconds)
Fade out with credit title.	Cinderella No. 3, ¾-inch	27
Fade out with Fard holding carrot.	Cinderella No. 4, ½-inch	110
Fade out with skunk scene.	Dance of the Hours, 2½-inch	53

Camera on Wheels for Travel Photography

Jeep is platform for dolly and zoom shots

PHOTOGRAPHER Langston McEachern of the Shreveport (La.) Times has solved two of his craft's knottiest problems with one simple device.

Faced with the difficult task of getting clear shots over crowds and other obstacles, and of moving around rapidly with still and motion picture cameras, McEachern has met these problems by equipping his Willys sports phaeton with a combination platform and photographic cabinet.

Cabinet Lock

In place of the Jeepster's rear seat McEachern has a 30-inch tall, 40- by 30-inch redwood cabinet that includes a large compartment on one side and a small flat compartment and two roomy drawers on the other. The top of the cabinet is a hinged lid, covered with a rubber mat to prevent damage to the wood when McEachern throws his 180 pounds on the box. The cabinet is also provided with a lock to protect its contents.

Not only is the cabinet strong enough for McEachern to stand upon, but it is also large enough to allow him to set

up a tripod, which he ties down with door springs. When he wishes to take motion pictures with the Jeepster in motion, he has someone drive the vehicle while he perches atop the cabinet with his tripod and camera.

In the large compartment of the cabinet, McEachern carries a leather jacket, a tripod, a Speed Graphic and a pair of boots—which have come in handy on many of his assignments during bad weather or on rough terrain. In the flat compartment he keeps his film, a map, and prints. Below that compartment is a drawer in which he has his lenses, meters, filters and other spare parts. The bottom drawer carries a Graflex and film holders. Beneath the cabinet there is room for the vehicle's tools.

The drawers and the section of the compartment housing the cameras are lined with sponge rubber to absorb shocks received when he takes the Jeepster over rough roads or open country. The cabinet is shellacked to protect the wood from weather conditions. In really bad weather, of course, McEachern covers up with the vehicle's top and side sections.

For night work, McEachern uses a spotlight with a 20-foot cord plugged into the cigaret-lighter outlet. With the aid of the spotlight he is able to get to places, especially in rural areas, which he might otherwise be unable to reach. The spotlight is also useful when McEachern needs additional lighting for his night pictures. There are lights inside the cabinet and under the dashboard to enable him to manipulate his camera and equipment on a night assignment.

Dolly Shots

The vehicle's maneuverability makes it easy to handle in the heavy traffic McEachern often encounters while hurrying to an assignment. It is also easy to park the Jeepster in crowded downtown Shreveport and in places where a larger car would not fit.

On a smooth surface, the Jeepster becomes a power dolly with which the motion picture camera can truck up or back for dolly shots whenever desired for a newsreel, travelogue or story film production. It is an excellent arrangement for travelers.

by LUKE HAMMAR

THIS PHOTOGRAPHER'S Jeep is a film maker's dream. Its shooting platform provides a high camera angle when desired, and also facilitates filming over the heads of spectators. The Jeep can traverse terrain which would be impassable to ordinary autos.



SHOCK-ABSORBING drawers provide finger-tip storage space for various cameras and accessories. Although designed for a press photographer, it appears to be an ideal arrangement for travel photographers.



TO FILM a spill, Betty Hutton is artfully posed in front of an open door with effects strewn about.



THE HEIRESS (Olivia de Havilland), having chosen her fate, walks upstairs. Lighting effect is obtained by "oil lamp" containing electric bulb.



HOW DOES A MULE talk? It's done with invisible wires to move the animal's lips in "Francis," filmed by Irving Glassberg.



PHOTOGRAPHER Lee Garmes carefully composes his scenes in "The Fighting Kentuckian," with tree branches against the sky.

Hollywood Problems

—and how they are solved in current films...by **LOWELL REDELINGS**

WHEN Betty Hutton, the Blonde Bombshell, cuts loose, the problem is to depict vividly the havoc left in her wake—like the aftermath of a hurricane. Note in the accompanying picture how this was accomplished. Betty has taken a tumble after a breezy entrance through a door. (Note how

the open door in the background contributes to the effect.) The position of her legs, her stunned expression, her scattered shoes, and the partially-open makeup box (black for contrast with

RED, HOT AND BLUE—Paramount; Cameraman, Daniel L. Fapp; Director, John Farrow; Art Director, Hans Dreier and Franz Bachelin; Film editor, Eda Warren; Starring Betty Hutton and Victor Mature.

Betty's white undergarment) complete the desired havoc-inspired impression.

This scene was carefully arranged, of course, the camera starting to shoot from this point, as Betty proceeds to get up. On the screen, Betty is seen opening the door and then there is the

● continued on Page 29

by Charles Smouse

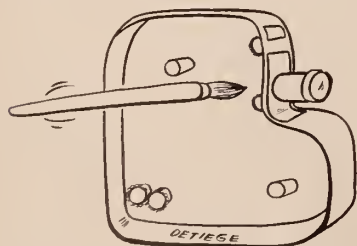
ONE LITTLE, fragile ribbon of celluloid can store up a host of ideas, faces, places and memories. Some of it may be trivial and unimportant. But most is irreplaceable. Priceless pictures, nevertheless, are allowed to deteriorate until they appear on the screen with scratches, gouges, "rain streaks" and jumpiness caused by broken perforations.

Care for film involves only a few, standard precautions. Visualizing a roll of film, step by step, reveals the awaiting hazards and how to avoid them.

Consider, first, a new roll of unexposed film. Raw film, it is called, and it is as delicate as a baby's tummy. The inside of any camera is bound to collect dust, lint and particles of emulsion. To clean it, a small dime-store brush is essential. Pay particular attention to the film gate, for any lint in the aperture will be photographed in silhouette and become a permanent, eradicable part of the picture. A camera should be oiled only as recommended by the manufacturer or a reliable camera machinist.

Loading Camera

While loading, roll film needs to be held firmly. If the roll loosens, the edges of the film become light-struck or fogged. A shaded spot, away from direct sunlight, is essential for load-



CAMERA CARE. Use a brush to remove dust, lint and emulsion particles.



HOW NOT TO HANDLE FILM. THE AUTHOR'S EXAGGERATED SELF PORTRAIT.

Your Films are — and fragile. Here's how to take

ing and unloading. Film in magazines, however, is less susceptible to fogging while being handled.

Motion picture film is made from celluloid coated with a light sensitive photographic emulsion having a gelatin base. The shiny side is referred to as the base, or celluloid side. The dull side is the emulsion side. Reversible film is projected with the base side toward the projection lamp. If it is a duplicate print, however, it is projected with the emulsion side toward the light source. This applies for black and white or color.

When the film is returned from the laboratory, it usually is on a small tin reel. Care begins when we mount the film on a larger and more substantial reel. It would be simple to store the

films under perfect conditions, but pictures are made to be seen. This means handling, rewinding, projection under intense heat, and possibly drastic changes in humidity. Expansion and contraction put stress on the film fiber; brittleness causes film to break easily, especially at the perforations.

Winding Film

Film should be handled only with a pair of light, cotton gloves. Handle the film by the edges. A common practice, with disastrous results, is the habit of cinching. When a film is loosely wound, it is easy to tighten it by grasping the leader of the film in one hand and the roll in the other and pulling until the film tightens into a firm roll. This causes "rain streaks"



HOLD FILM spool firmly while loading or unloading camera. Loose loops allow light to strike film.



DO NOT CINCH film. This causes "rain streaks" and other scratches. Rough treatment lessens delicate film's span of life.

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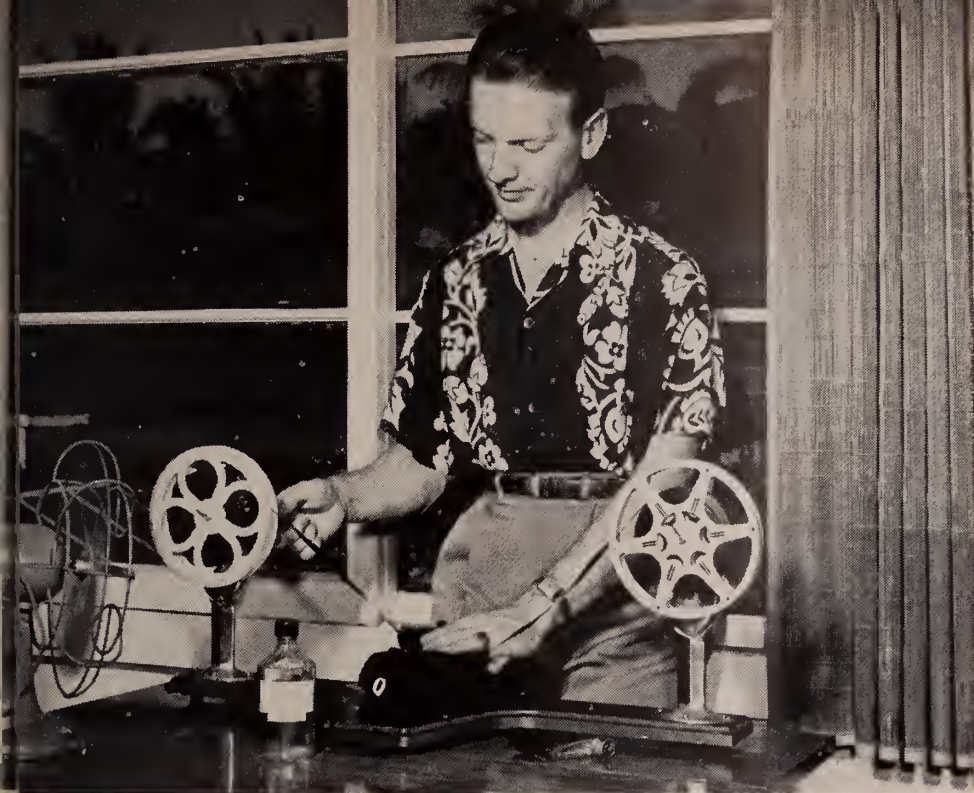
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HOW TO CLEAN FILM. FAN AND OPEN WINDOW PROVIDE VENTILATION.

Valuable

care of them for long life

in the film. The best way to wind film tightly is to put a little pressure on the feed reel while winding. Never rewind at excessive speed. Take it easy. Film rewound at high speed gathers static electricity and acts as a magnet for all the dust in the air.

The day may come when you will find yourself an on-the-spot cameraman of a news-making event, but remember that the film is less salable if it has been projected even once. If you think that you have something good on film, I recommend that you send it to a laboratory and have a duplicate print made before you even look to see what you have. When you get the original and your dupe back from the laboratory, lock the original in a safe place and work with the dupe. Project it,

handle it, see if you have something worthwhile, and in the meantime you know that your original is unmarred.

Many projection machines owned by people who have put a great deal into their hobby are neglected to the point where it is impossible to view a film even once without scratching it. It is easy to care for a projector and prolong the life of your film for years, by checking the machine periodically.

Watch Perforations

Film perforations are easily nicked or strained. This damage may occur at any time. It can be caused by too tight a belt or spring on the take-up reel of the projector, by worn sprockets, or by bent reels. Improper lubrication, loss of a loop, incrustation of dirt on

the film gate, or emulsion piling up on sprockets or in the area around the aperture are things to be avoided. Once the perforations are damaged too much, projection becomes impossible. Therefore, maintenance of your projection machine should be given top priority. Remember, scenes, such as your children on their third birthday cannot be taken again.

Make sure that all sprockets revolve freely. Avoid excessive amounts of oil. Find out from your dealer, if necessary, how to remove the projector film gate and keep the surface highly polished.

Acetone Cleaning

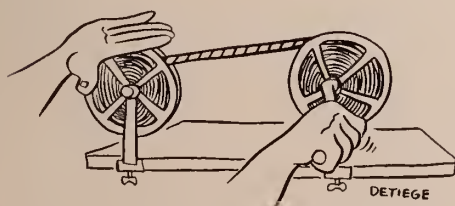
If the take-up reel is driven by a belt or a spring, be sure that it is adjusted properly, neither too tight nor too loose. Use a small brush for cleaning each of the sprocket wheels and any surface with which the film touches. A little acetone will often help to loosen any emulsion that may have stuck to any surface of the projector. Do not use acetone while any film is exposed. Acetone dissolves film, which makes it excellent for cleaning splicers.

The accumulation of emulsion deposits on rollers or picture apertures has about the same effect on the picture area as a diamond drawn across a piece of glass. This deposit becomes extremely hard under the heat of the machine. Once film is scratched there is nothing that can be done to repair it.

Special attention should be given to the film loops when threading either a projector or a camera. There is no way that perforations can be torn any faster than to have the loops too short. Most projectors and cameras have guides to show the proper size of loop. Follow these carefully, then turn the projector over a few times by hand to make sure that the claw is properly engaged in the perforations. Most projectors have a knob that permits winding the film a few frames by hand.

Any film that has an excessive amount of moisture after development is known as "green" emulsion. A combination of heat and moisture causes the gelatin to soften, giving it a sticky or "tacky" condition. Film exposed to humidity rapidly absorbs moisture. This is a common source of film troubles.

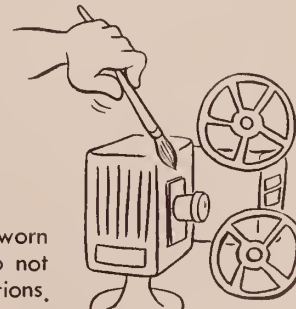
• continued on Page 38



INSTEAD OF CINCHING film to tighten it, put a little pressure on the feed reel, when rewinding film by hand or motor.



HANDLE FILM by edges only. White cotton gloves are worn in film studios. Clean projector gate and sprockets. Do not lubricate except in accordance with manufacturer's instructions.





WANT EERIE EFFECTS? TAKE ANY ONE OF YOUR FILMS AND HAVE THE PHOTO LAB MAKE A NEGATIVE.

by LOUIS HOCHMAN

Strange—yet

OVERCOME by a yen to explore virgin territory, to produce something new, to make people sit up and take notice, I considered filming dream sequences, fantasies, psychotic imaginations and supernatural phenomena. But unearthly fancies require unearthly budgets.

Still, there is a method that is simple, and yet so completely out of this world, that anyone can turn out an eerie film thriller. Have you ever seen a movie negative projected? Fantastic black shapes with luminous white shadows move about in a strange black world that is difficult to describe. It has to be seen to be appreciated.

In negative movies, "black" lights shine on black objects, unearthly black-faced people cast white shadows, while strange objects and phospho-

rescent animals move about. People become abstract phantoms in a fantastic dream world, losing all mortal identity. Landscapes, whether city or country, become a world of ghostly figures and weird lights.

No Manipulation

Yet, the whole process requires no manipulation. All that is necessary is to shoot a reel and have the film processed as a negative. This can be done with most reversal films if you request it when turning in film for processing. Or, you can shoot on negative stock, and this will be returned to you as a negative ready for weird projection. In fact, you can even shoot on positive stock. This is the least expensive method of all.

Starting with scenes you already

have, negative prints may be made for as little as the cost of ordinary black and white dupes.

When shooting scenes for negative projection, remember that lighting effects are going to be the reverse of what you see. If you want something to be black, throw light on it. Anything you want white and luminous, leave in shadow. Fully lighted scenes are unsuitable for this process, since they photograph too black. The best lighting effects are contrasting ones. It doesn't matter if you block up the highlights. And it's better if you let shadows go dead.

Try lighting a subject with a single spotlight. Follow his movements with one beam of light and he becomes an eerie black figure moving about in a flood of phosphorescence. The best



CONTRASTY SUBJECTS ARE BEST. WHITE BECOMES BLACK AND BLACK BECOMES WHITE ON THE SCREEN.

simple—Screen Effects

procedure is to concentrate on shadows when arranging your lighting effects, because it will be the shadows that will appear as the light portions of your scene. For a figure moving across the screen, let him cast his shadow before him. It appears as a grotesque light dancing across the screen before him.

Closeups posed against a dead black background stand out in weird patches of moving black shapes when strongly side-lighted. Outdoors, try a high angle of people walking to and fro on a busy street. Their long shadows follow before or behind them, depending on the direction of the sun. Shoot a figure walking up a steep hill. To show the shape silhouetted against a black sky, shoot without filter.

To emphasize the eerie effects of

these negative movies, shoot from unusual angles. Tilt the camera for oblique compositions wherever the action calls for such treatment.

Exposures are calculated for the highlights. Since you are not interested in full scale prints, it is best to let shadows remain black, so they will appear all the more luminous when projected as negatives on your screen.

Shoot One Roll

When preparing a scenario, with negative and positive scenes, it is a good idea to simplify things by listing all the scenes that are to be projected as negatives and shooting these on one roll of film. Then, you can have this roll processed as a negative, and kept separate from the ordinary scenes. Later, the negative scenes can be cut

apart and spliced into the positive sequences as required.

If you want an ordinary scene to suddenly turn to a negative, you can do it by having a negative print made from it. Then match the negative frame for frame with the positive original. Cut out as much of the positive scene as you want to show as negative, and replace with the identical negative footage. Count the frames to insure exactitude.

When projecting these movies, you will be startled at the effectiveness of this unusual presentation, especially when a normal positive sequence is suddenly replaced by an uncanny negative one. The striking contrast between the real and unreal scenes will produce a weird and eerie psychological effect. Try it and see for yourself.

Cine Chat



Here's Cine-Chat again—a once-in-a-while feature on these pages to help keep you posted on techniques for better movies, and on the Kodak products that make them possible. This month, there's news of several new movie items and some reminders about timely accessories.

But first, here's a tip that's up to date every month! Keep in touch with your Kodak dealer. That's good advice any time!



CINE-KODAK RELIANT CAMERA NOW IN TWO MODELS

This popular "Eight" now supplied with $f/2.7$ or $f/1.9$ Ektanon Lens

There's now a choice of lens speed and range with the Cine-Kodak Reliant Camera—Kodak's popular "Economy Eight" movie maker. It's available with either of two precision-built Kodak Cine Ektanon Lenses—a prefocused $f/2.7$... or a focusing $f/1.9$.

The $f/2.7$ model is a splendid choice for movie newcomers. Simple to use, positive in operation, it assures fine results with average subjects... at average distances.

The $f/1.9$ model is for those who require extra speed... extra close-up range, along with roll-film economy. Its lens provides twice as much speed when you need it for difficult lighting conditions... focuses accurately by scale for distances from infinity to as little as 12 inches from the film plane.

Either "Reliant" is a splendid buy. Both provide such luxury features as slow motion, built-in exposure guide, acceptance of a 3X accessory telephoto, and others. And both are of sprocketless design—a system that combines convenience in loading with the economy of Cine-Kodak 8mm. Film in rolls.

Take your choice of two fine cameras—

the $f/2.7$ model at \$79... the $f/1.9$ model at \$97.50. And, by the way, though you select the $f/2.7$ model now, you can step up to the focusing model later, if you like, by acquiring the $f/1.9$ lens as an accessory. Price of the Kodak Cine Ektanon 13mm. $f/1.9$ Lens alone, \$42.50.



KODAFLECTOR—FOR INDOOR MOVIES

A new low price on Kodak's versatile twin-reflector lighting outfit

Many movie makers call it the biggest buy in photography! And with excellent reason—together with inexpensive photoflood lamps, this easy-to-use twin reflector outfit is everything most folks need in the way of indoor lighting equipment... everything needed for some of the most delightful scenes in your movie record. For two photofloods in Kodaflector are as potent, photographically,

as fourteen photofloods used without reflectors!

The Kodaflector consists of two reflectors independently mounted on an adjustable stand, complete with sockets, switches, and connecting cords. Just set it up for the height required—any height from under three feet to six... screw in the photofloods... and aim the reflectors at your subject. That's all there is to it! Switch on, and the Kodaflector floods your subject with brilliance.

Real convenience... remarkable efficiency... and now, a bargain price of only \$5... recommend the Kodaflector as a truly outstanding movie-making accessory.

CINE-KODAK LENS SPACER RINGS

For ultra close-up movies... magnifications of more than 200 diameters!

It's a new way to ultra close-ups... and one that can be used with just about any movie camera that's equipped for visual composition. If your camera, 8mm. or 16mm., takes Kodak Cine Ektanon or Ektar Lenses through the use of a Kodak Cine Lens Adapter—and most cameras do—you can use Cine-Kodak Lens Spacer Rings with those lenses... and apply them with the adapter. (No adapter needed, of course, with Cine-Kodak Special II Camera.)

Essentially, Spacer Rings are a method of increasing the distance between lens and film so as to increase the close-up range of the camera. And what a job they do! With a 16mm. camera, the outfit makes possible the coverage of fields as tiny as a half inch in width for magnifications of well over 200 diameters when you project the movies on 10- or 12-foot screens... area magnifications of over 50,000 times!

There's complete close-up range, too. Each outfit consists of three units, which can be used singly or in any combination. To vary your coverage, simply vary the combination of units... or the lenses you use them with. Tables for each Kodak Cine lens are supplied with the outfit.

Of course, such ultra close-up filming re-

quires extreme precision in sighting, but for advanced movie makers, Cine-Kodak Lens Spacer Rings provide the way to a challenging and rewarding field of motion pictures. Price—\$11, complete.

NEW FILTER FOR KODACHROME MOVIES

For ninety-nine shots out of a hundred, as experienced movie makers know, there's no need for filters of any kind with Kodachrome Film. The filter just isn't made that can improve the rich, warm color rendering you get with Daylight Kodachrome Film used under the normal daylight conditions for which it's intended. The Kodak Skylight Filter, however, is for that hundredth shot—the scene miscolored by atmospheric conditions that give an unduly bluish cast.

If you run into such scenes—shots on overcast days, distant scenics, or open-shade scenes illuminated by bluish sky light—slip the filter over your camera lens, and it will take care of the scattered blue light handily. The Skylight Filter is available in all series of Kodak Combination Lens Attachments.



KODAK DAYLIGHT PROJECTION VIEWER

A new . . . wonderfully convenient . . . approach to motion-picture analysis

Kodak Daylight Projection Viewer is a new system for viewing motion pictures . . . a system that takes movies out of the dark and onto a desk or table in ordinary room light or far brighter. It works with any projector, 8mm. or 16mm. . . and with any film, color or black-and-white. You simply beam your projector into the mirror at the rear of the Viewer, and your movies are reflected to the special Kodak Day View Screen at the front—brilliant, and so sharp and clear that you can analyze every scene in close detail.

The Day View Screen is the key to the system. Because it's specially designed to minimize the effect of surrounding light on the brightness of the image, you can show your films under ample illumination for convenient note taking without graying down the brilliance of your movies.

If you're interested in analyzing your movies critically, you'll appreciate this and

other features of the Projection Viewer. With light directed from the rear, you can point out scenes of special note right on the screen without causing shadows that block the image. And, though the outfit is trim and compact—it packs into a carrying case only $3\frac{1}{2} \times 12 \times 21$ inches . . . and sets up, with room to spare, on a desk or table—your movies are amply large for detailed study. Because you sit close to the screen, the $8 \times 11\frac{3}{4}$ -inch image is the equivalent of a screening 6 feet wide, projected with conventional equipment and viewed from the customary 18-foot distance.

Price of the outfit, complete with aluminum carrying case—\$47.50.

SUPER-FAST SHUTTER SPEEDS WITH CINE-KODAK SPECIAL CAMERAS

There's no need for owners of Cine-Kodak Special Cameras to take a back seat on shutter speed, even to users of fine still cameras. The Special's adjustable-opening shutter—although designed primarily to provide a convenient way to make fades and dissolves—can be combined in use with the variable-speed motor to make possible exposures as short as $1/560$ second!

Here's how it's done: With the shutter fully open and the camera run at the normal 16 frames per second, the shutter operates at about $1/35$ second. When you close the shutter to half-open, it's speeded up to $1/70$ second . . . and when you close it to quarter-open, it operates at $1/140$ second. You get really fast shutter speeds, however, when you combine the quarter-open shutter with faster-than-normal motor speeds— $1/210$ second at 24 frames per second . . . $1/280$ second at 32 f.p.s. . . . and $1/560$ second at 64 f.p.s.

Obtaining super-sharp movies of fast-moving subjects—this is one extra application for Cine-Kodak Special Camera's remarkably versatile shutter.



KODASCOPE SIXTEEN-20 REMOTE REVERSING SWITCH

You can move anywhere in the room . . . yet keep control of the projector

Here's a modestly priced accessory for the Kodascope Sixteen-20 Projector that makes possible *super-rapid* changes between forward and reverse operation from a distance. One application: lecturers can speak from screen-side . . . yet still be able to rerun scenes of special interest. The price—Switch and generous-length cord—\$6.50.



CINE-KODAK EDITING KIT— IN 8MM. AND 16MM. MODELS

Complete and compact editing outfit—in its own handsome carrying case

There's just no match in completeness, convenience, or compactness for this all-in-one editing outfit. Cine-Kodak Editing Kit is a portable "cutting room" in miniature—a full complement of movie editing equipment, handily arranged in its own smartly styled carrying case.

Everything you need to edit your movies is included—a two-way, geared-spindle rewind, editor bracket, Cine-Kodak Editing Viewer, Cine-Kodak Senior Splicer, work tray, even storage space for extra reels and film cans . . . all placed for convenient, "in-line" editing.

Cine-Kodak Editing Kit is remarkably easy to set up and use—simply lift the cover, and you're ready for precision editing. When you've finished, close the cover, and the Kit folds *way* down for handy carrying or space-saving storage. It's available at \$85, complete, in either of two models—one for 8mm. movies . . . one for 16mm.

Two of the items in the Kit are also supplied separately for use with horizontal rewinds. The Senior Splicer, Kodak's complete and efficient splicing outfit for both 8mm. and 16mm. movies, is priced at \$20. The Editing Viewer that shows your movies in action as they're wound in either direction is priced at \$27.50 for either the 8mm. or the 16mm. model.

Eastman Kodak Company

Rochester 4, N.Y.

All prices include Federal Tax where applicable.

Kodak
TRADE-MARK

Projector Noise

Never desirable at best, noise from the projector can become downright annoying at times, especially when it competes with a running commentary or music. An ideal solution, of course, is a separate projection booth off the room being used, but not everyone wants to go to this amount of trouble and expense. Another solution is to build a soundproof houser "blimp" to slip over the projector, and one of these days we hope to present such a project.

Some improvement can be effected in a much less involved way, simply by placing a soft mat under the projector. A handy type is the felt or rubber mat sold in stationery stores to place under a typewriter. One recent rubber mat has suction cups molded into the bottom side, so that it will hold itself tenaciously in place on any smooth surface, such as a table top. If the projector has been used in the past on a solid surface, it will be found that such a mat absorbs a considerable amount of noise, especially if the projector is properly oiled and running smoothly. —Hal Soames.

Glamourized Projection

Even a good film never looks as "professional" as it might when shown in a room where projector and screen have been merely set up temporarily. Not everyone has the space to set up a real "projection theater" but there is no gainsaying the fact that when this is done, the picture takes on added glamour.

I have a separate projection room, with space for a dual turntable and an editing and splicing board. Above the film cabinet is a commodious three-shelf cupboard. Room lights operate on a dimmer from the booth. Draw curtains cover the screen, and the pull lines extend across the ceiling and into the projection booth. A microphone suspended near the projector permits the operator to add a running commentary when desired. As will be noted, the room is laid out for two projection machines.

Some amateurs, it is true, would find some of this superfluous, but for those who like to "put on a show" in



Home Movie Projection Booth has openings for two projectors. Screen has curtains operated by draw strings.

THE CINE

the full sense of the word, there is no doubt that the trouble taken in fitting up an installation is time well spent. —George Strickling, Cleveland Heights, Ohio.

Exposed Film Reminder



When carrying extra rolls of film on a filming expedition, I remove the cans from their paper containers and simply carry the film cans to cut down on bulk. Once the sealing tape is removed from a can (on those that are so sealed) it should not be resealed because it would seal in moisture that the film may have absorbed. However, as a reminder that the film has been exposed, the tape can be stuck on ACROSS the can to distinguish it from unexposed film and prevent accidental second exposure. A strip of adhesive or scotch tape can be used as an identifying marker on cans not previously sealed at the factory. —George Carlson, Chicago.

Filter on Projector

Color footage which is not quite perfectly exposed may be "off color," and unsuitable for showing. I filmed 150 feet at the Zoo one cloudy day and it came back from the processing laboratory with a decided green tint. I was ashamed to show the film until I purchased a kit, which is made for color slides but which is satisfactory for color movies as well. There are 2" x 2" gelatin filters, costing 65 cents for 24 assorted colors. I took one of these filters (the red) and mounted it

between two cardboard discs, with a circular opening the size of the projector. Now, when I come to the "green" scenes in the film, I just hold this disc over the front of the lens and have almost perfect color on the screen. A filter of suitable color often can help correct imperfectly-exposed color film. —Markley L. Pepper, Denver, Colo.

Novel Coating Composition

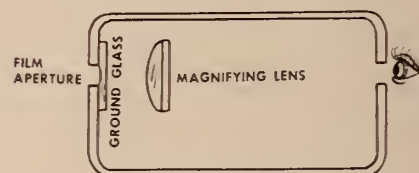
A composition said to be capable of forming a rawhide-like covering is described by J. A. Schroeder in Canadian Patent 452,428. Such a coating is made from:

Glue (from rawhide).....	250 lbs.
Invert sugar.....	400 lbs.
Glycerine.....	90 lbs.
Phenol.....	2 lbs.
Safrole.....	1 lb.

Any quantity, of course, can be made by maintaining the proportions of the above formula.

Magazine Focusing

A push-in direct focusing unit to fit a magazine-loading camera, utilizing an old film magazine, is easily constructed. It used to be next to impossible to obtain empty film magazines, since they are retained by the processing station. However, at the present time any number of surplus magazines, fitting many types of cameras, are available from dealers specializing in reloads and surplus film.



In addition to the empty magazine, you will need a magnifying glass and a small strip of ground glass. All of the mechanism is stripped from the inside of the magazine. The ground glass strip should be the width of the film and about an inch in length. This may be purchased from a dealer, or if you have a glass cutter, you can cut down a piece of 2 x 2 slide cover glass. The ground surface may be prepared by using wet emery powder and grinding the glass lightly with a rotary motion on another and heavier piece of glass.

The ground glass is fastened in place with glue or heavy shellac, ground surface facing outward. Then the magnifying glass is ground down on two

WORKSHOP

sides to bring it to the width of the magazine. Use a grindstone, keeping the glass wet and not permitting it to heat up too much. Find by experiment the correct distance from ground glass to magnifier, and glue the latter in place. All that remains is to cut a peephole in the magazine, in line with the ground glass and magnifier. The use of such a focusing unit solves the parallax problem completely.—*Homer H. Gans, Chicago.*

Wooden Table Stand

There are many occasions when a firm table stand for the camera is more convenient than a tripod. A convenient rig of this sort can be built from whatever scrap stock is on hand, altering dimensions as necessary. However, any sort of camera stand should be sufficiently solid and heavy to insure a firm, steady support for the camera. Unless a stand is really wobble-free, it is of no value.

In putting together a stand of this sort, it is a good idea to use wood screws rather than nails, since the screws can be drawn really tight. Brass screws cost a few cents more, but never rust and ensure a neat appearance.

The camera is held in place with the usual $\frac{1}{4}$ " 20-thread bolt or machine screw—*A. E. Muggast, New Orleans, La.*

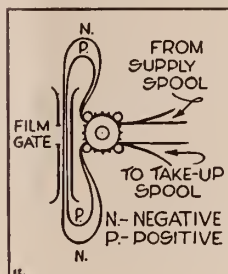
Printing with Camera

While most amateurs who do home processing use the reversal method, it should not be overlooked that negative-positive footage may also be handled at home. In certain cases, it is simpler than reversal treatment. Many home movie makers, for example, also do still photography and have a dark-room of sorts. In this case, they are likely to have negative developer, stop bath, fixing bath and print developer solutions already on hand, and can handle simple development of negative and positive film without any further complications. As for the printing, it can be done in the projector or the camera.

I tried printing with the projector, but the light leaks were too numerous, so turned to the camera. I removed the lens from a Filmo 70A, and placed the camera at such a distance from a 40-

watt lamp that a Weston meter read "40" when held over the front of the camera.

Camera serves as contact Printer to make a negative.



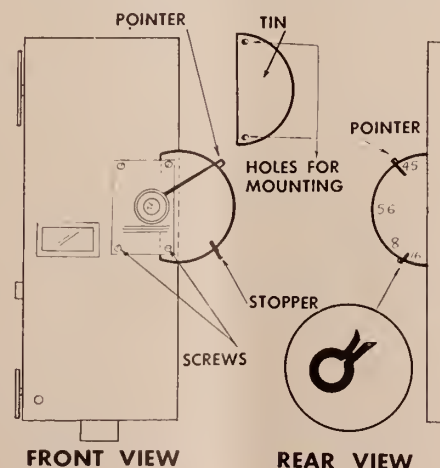
Having already developed the film to a simple negative, I placed a 25-foot length of this in the camera, wound together with a strip of unexposed positive film, emulsion to emulsion. All that remained was to run it through the camera, then to develop, fix, wash and dry. For this processing, I use a simple film rack such as shown in *Home Movies*, October 1949, page 514.

It is a great source of satisfaction to know that if a print wears out, I still have the negative and can easily make another print.—*Charles E. Merrill, St. Louis, Mo.*

Smoothing The Fades

When making fades with the camera lens diaphragm, there is always an element of inconvenience introduced by the fact that the markings on the diaphragm ring cannot be seen from behind the camera. Also, there is always the risk of having the fingers cut off part of the picture while moving the lens aperture.

An easy way around both of these difficulties is provided by making a pointer coupled with the diaphragm ring and a metal scale on which the aperture markings are visible from the rear of the camera. As a means of fastening to the diaphragm ring, I used a circular sunshade which fits the lens



snugly. To this shade, I welded metal pointer, which was bent into a hook at the far end.

The scale is a half circle cut from sheet tin or aluminum. It is fastened to the front of the camera, using two of the screws already there. With the sunshade in place, and the hooked end of the pointer bent over the edge of the metal scale, marks are made on the back of the scale for each diaphragm setting of the lens.

With these markings, it is a simple matter to close down the lens or open it up any desired amount while shooting. As a further simplification, I have a small clip which can be fastened to any part of the metal scale to stop the pointer where desired. If this stopper is preset, it is not even necessary to look at the scale when fading in. When fading out, no stop is necessary, since the lens will stop down so far and no farther.—*Gary Kaess, Tel-Aviv.*

Note to Contributors

If you have had problems—things that you wanted to do which demanded the construction of a special gadget—emergency repairs—new refinements which you were able to add to old apparatus. Other readers would be interested and helped by the story of how you solved these problems.

Contributions to *The Workshop* are judged on the basis of utility and novelty. Literary form and fine writing are of no importance. Typewritten material is easier to decipher, but a good idea will be just as welcome in longhand. Illustrations may be in rough sketch form, but every effort should be made to insure that the sketch explains the idea clearly and fully.

In describing the item, state clearly what the problem was or what you wanted the gadget to do, and how you solved the problem. List the materials used and where you got them, tools required, and measurements (if important). Keep it brief, but not at the expense of essential information.

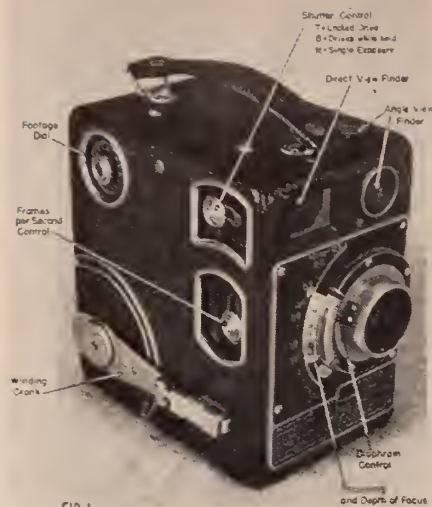
Put your name and address on each item, whether story or picture. Article and photos sometimes become separated in handling, and if unmarked there may be difficulty in reassembling the complete material. If you make photographs, try to take them from the point of view that will best show the essential details, and in a good light. If the photographs are of snapshot size, it is best to send the negatives so that larger prints may be made.

Payment for material, depending upon the basic idea and the quality of the illustrations, is \$1 and up for unillustrated items, and \$3 and up for items accompanied with usable drawings or photographs. Material should be addressed to *The Workshop* Editor.

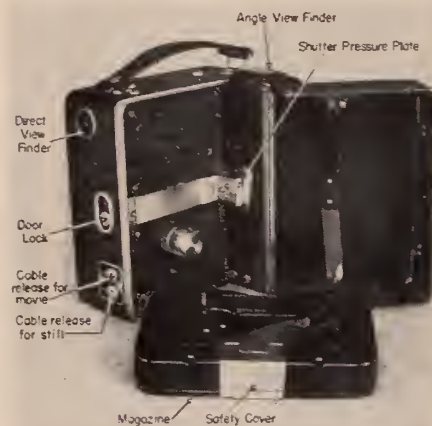
Loading Film Magazines for Siemens Camera

USES 16mm COLOR OR BLACK AND WHITE

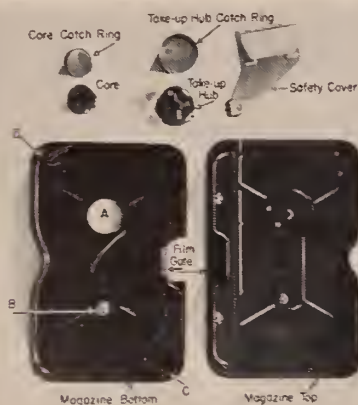
by CHARLES A. DOBBEL



THE SIEMENS 16MM CAMERA. FIG. 1



IT TAKES A SPECIAL MAGAZINE. FIG. 2



FILM MAGAZINE AND PARTS. FIG. 3

MORE AND MORE Siemens cameras are appearing in the U.S., with the return of tourists and GI's from Europe and South America. The Siemens is a beautiful instrument, and some models have unique features not available on other cameras, but the price is usually low because the camera requires a special film magazine.

I bought my first one in Venezuela three years ago. With a piece of old film I mastered the winding in one evening, and, from the first roll of film, results have been as near perfect as could be expected.

Practice Loading

The camera, which was made in Germany, has a good lens. It focuses by scale from infinity to one-half meter ($19\frac{1}{2}$ inches). An automatic diaphragm shifts for changes in speed. It may be set for 8, 16, 24 or 48 frames per second. Some models have a built-in rangefinder.

Recently, I acquired my second Siemens. It has a built-in rangefinder, and is excellent for titling. With the lens at $f/1.5$, the focus and field is determined with the combined range-viewfinder at a distance of $\frac{1}{2}$ meter ($19\frac{1}{2}$ inches). As a test, at 26 focal lengths with the 20mm lens (20.4 inches), perfect resolution was made on positive film of the 56 lines per mm. test-card which is published by the U.S. Bureau of Standards.

The general features of the Siemens is shown in Fig. 1. This model carries an $f/1.5$ Siemens Anastigmat of 20mm. focal length. It has a direct viewfinder and an angle viewfinder, but not the range-finder. Other models which I have seen in shops of New York, Washington, St. Louis, Denver, San Francisco and in Baranquilla, Colombia; Caracas, Venezuela; and Havana

have similar appointments, or have an $f/2.5$ lens. In fact, one which I ran across in Denver had removable lenses and was equipped with four varying focal lengths on the camera, with a turret head to slide up and down in vertical motion, instead of the usual revolving method used on American cameras.

The neat construction of the camera is shown in Fig. 2. A door-lock automatically controls the shutter. The shutter cannot be operated until the door is locked. The lock button also pushes forward the pressure plate behind the film. The only moving part exposed is the take-up hub drive which slips into the hole in the magazine as it is introduced into the camera.

The special magazine, shown before the open camera, is the necessary accessory! If you purchase a Siemens, be sure it has at least one magazine, possibly more. The carrying case accepts two extra magazines. The capacity of each magazine is 50 feet. I have four magazines, but two are usually enough. With a changing-bag to reload in, I can get by with a single magazine when necessary. The open magazine is shown in Fig. 3. The necessary parts are:

Magazine, top and bottom

The core—a small brass hub with a slatted top.

Core catch ring—a piece of spring steel that holds the film on the core.

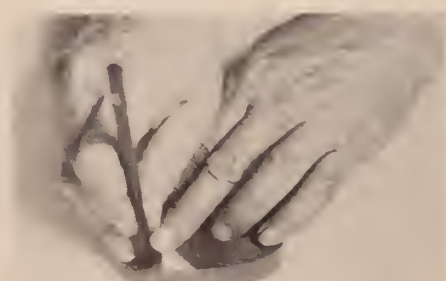
Take-up hub—a hollow hub larger in diameter than the core which fits the hole "B" in Fig. 3.

Take-up hub catch ring—another piece of spring steel to secure film to take-up hub.

Safety cover—not a necessity, but ideal for slipping over the film gate to insure against stray light in bright sunshine. This is a tin slide that can be slipped back to open the film gate. It remains on the magazine in the camera.

The first step in loading is to roll 50 feet of 16mm film on the core. A

● continued on Page 31



WINDING FILM on the core is done in the dark. Capacity is 50 feet. FIG. 4



LOADED CORE. Take-up hub will revolve counter-clockwise. FIG. 5



LOADED MAGAZINE. After use, it is necessary to save the hub. FIG. 6



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REAR PROJECTION PRINCIPLE OPENS UP MANY POSSIBLE USES FOR NEW KODAK DAYLIGHT PROJECTION VIEWER.

THE PAST HALF-CENTURY has seen such great progress in the design of photographic equipment, that one may ask, "What is there left to invent?"

During 1950, perhaps, someone will produce a simplified method of showing movies at home. The projector would be a self-contained unit, in a radio-console type of cabinet, ready to be turned on or off at the flip of a switch. Such a device (with each film on an endless reel requiring no rewinding) certainly would challenge television's amusement value.

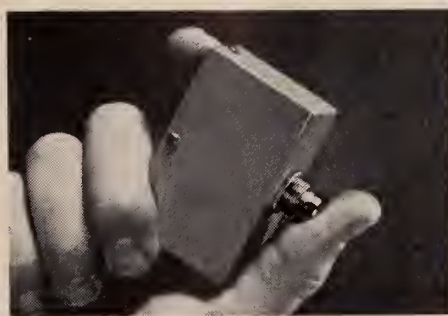
A possible step in this direction is seen in the new Kodak Daylight Projection Viewer, which is illustrated above. It brings home the advantages of rear projection, by means of a new Day View Screen.

One of these days, no doubt, viewing home movies will be just as simple as flipping a radio on or off.

New System for Studying Motion Pictures

A revolutionary new system for viewing football movies will enable a coach and members of his staff to sit at a desk and study films in detail—even in broad daylight. Many other applications of this method for commercial and home movie showings are possible.

The system is built around a new, portable, Kodak Daylight Projection Viewer, which can be set up anywhere on a desk or table. This projection viewer is a device which holds a special 8 x 11¾-inch Kodak Daylight Screen with a mirror behind it. The coach, when using the viewer, places the projector beside him within easy arm's reach and projects the image onto the mirror. The image is then reflected onto the Daylight Screen, which, because of its special characteristics, gives a bright and brilliant pic-



REVERSING SWITCH enables operator to reverse projector and repeat individual scenes.

ture even in full daylight. This makes it unnecessary to darken the room and to set up a full-size projection screen every time the coach and his staff wish to study recent films.

Although the Kodak Daylight Projection Viewer folds into a handy carrying case only 12 x 21 inches, it provides a screen image equivalent to one that is six feet wide if produced with conventional projection equipment and seen from the customary viewing distance of 18 feet.

A special feature of this new daylight projection system is that the coach can point out, on the screen, areas of special interest without causing shadows that block the image. This is possible because the image is projected from the rear rather than the front.

Another important part of the new football movie-study system is the Kodascope Sixteen-20 Remote Reversing Switch. This device, when connected to the Kodascope Sixteen-20 Projector, will enable the coach to reverse the projector by remote control at any point during the showing. Thus, a particularly important play can be

easily re-run as often as necessary for study purposes.

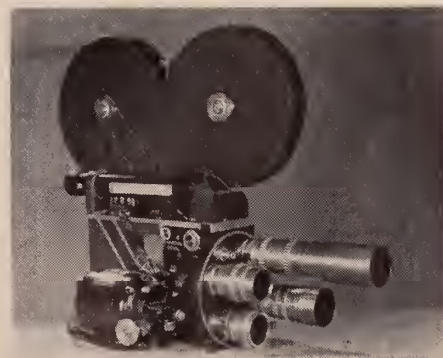
The Kodak Daylight Projection Viewer is \$47.50, complete with case. The Kodascope Sixteen-20 Remote Reversing Switch will be priced at \$6.50.

400-Foot Magazine for Cine Special

PAR Products Corporation (formerly Oliver Engineering Co. Inc.) announces a 400-foot magazine for the Cine Special camera.

Features are a light trap which opens automatically when the film chamber door is closed, easy operation in reverse for backwinding, and a footage counter. The magazine can be removed quickly and easily with loss of only 18 inches of film. Installation of the magazine does not prevent normal use of the 100-foot film chamber. Another outstanding advantage is that the PAR 400-foot magazine can be used with the PAR offset reflex finder magnifier.

The motor drive is attached to the camera by means of a special base which makes possible removing the film chamber without removing the motor drive. The drive, however, is easily removable to allow use of the spring drive if desired. A synchronous motor operates the camera at 24 frames per second. Special motors can be installed on request by the manufacturer, PAR Products Corp., 926 N. Citrus Ave., Hollywood 38, Calif.



NEW PRODUCTS

Film his every MOOD



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**MEDIUM
BEAM**

G-E REFLECTOR PHOTOFLOODS

Baby's tears, or his laughter, they're both precious! Make sure you get the whole story... use the new General Electric "built for movie cameras" Medium Beam Reflector Photofloods. They give you more usable light for less current... only 375 watts. Planned for use in pairs, they're ideal for color. Get some and try 'em!



TOPS FOR SUCH UNITS

You can put 4 lamps on one circuit! And it's so easy to follow action.

Now you can get a complete package—lamps and bracket, in a handy carrying case. Ask your dealer.

*Remember... G-E Lamps
for every photographic purpose*



GENERAL ELECTRIC

Diaversal Paper for Stills from Color Film

A new method of making monochrome prints from color films, announced by the Gevaert Company of America, is made possible by a new type of paper which may be used for contact printing or enlarging.

With the new material it is a simple matter to enlarge 16mm or 8mm movie frames. No lengthy processing is required and only three solutions are used.

Heretofore it has been necessary to copy the original color film on a negative film, using a camera or enlarger. The negative was then developed and dried before prints could be made. "Diaversal" paper ends all that.

The color transparency is projected on Diaversal paper in the darkroom under ordinary bright safelight. When it is placed in the first solution—a paper developer of the regular type—a temporary negative image appears. The paper is then placed in a special solution which causes the image to transfer to another layer on the paper base, at the same time causing the negative image to partially disintegrate. On completion of the transfer time the paper is held under running water and the negative image washes away, leaving a faint image on the paper. A few moments immersion in a conventional toner produces a rich and sparkling print with all the gradations of the original color subject, but now in a pleasing sepia.

The use of a brown toner alleviates the chalky appearance often found in pictures copied from color originals. The brown image is semi-transparent and the shadow portions are rich in detail, the highlights have not bleached out and the full range of middle tones is retained.

Cameralite



The Acme "Cameralite," (\$11.95), provides 1000 watts of light surrounding a central mount for any type of camera. Lights follow camera action and may be held by hand for close-ups or mounted on any light stand or tripod. Features include mirror-polished "mushroom" reflectors, built-in pan-tilt swivel head, and sliding sockets which permit focusing for spot or flood. Price includes Litepak carrier which holds complete Cameralite in one piece and has extra compartments for camera, bulbs, accessories, etc.



Aqua-Mite Home Water Filter.

A water filter that meets photographic requirements, may be attached to faucet or hose to remove sediment and impurities that can scratch film, or cause water-spots and pin-holes. Also, chemicals mixed in filtered water retain effectiveness longer.

The "Aqua-Mite" filter is a permanent installation, but weighs only one-half pound. Designed so that the same service is given from either end of the filter, it is available for ordinary sink faucets or for hose connections.

The water passes through nine layers of fine screen, each of different mesh, then through three layers of chemicals—each separated by screens—and again through ten layers of the screen mesh. The screens are enclosed within the necks of the filter, either of which can be fastened to faucet or hose.

Up to two and one-half gallons of water can run through the filter per minute. Temperature of the water does not alter the filter's effectiveness and it can be flushed out by simply reversing.

The chemicals in the filter are hydrosorb and opalite. The opalite removes the extraneous matter such as rust, silt, algae and other residue; tastes and odors are removed by the chemical action of the water with the hydrosorb (known as adsorption and not to be confused with absorption).

In tests made by Suburban Laboratories, Inc., Cicero, Ill., "Aqua-Mite" was said to remove all but one part per million of suspended solids. Price, \$6.95, from Mansfield Aqua-Mite Filter Co., 3029 N. Austin Avenue, Chicago.

Neumade Products Corp.

Oscar F. Nev, President of Neumade Products Corp. announces the opening of Neumade's new general offices in New York.

In line with the Company's expansion program which has been planned to meet the needs of the constantly growing 16mm and audio-visual fields, the new offices are located on the 14th floor of one of New York City's most modern office buildings, at 330 West 42nd Street. Neumade Products Corp. maintains factories at Buffalo, Long Island City and New York City, N. Y.

Film Developing Guide.

The Kodak Developing Dataguide—50 cents—a dial calculator which gives the correct developing times for various Kodak Films and Developers—is

punched for insertion in the Kodak Notebook, or for hanging on the wall.

National Cinema Service,

National Cinema Service, 71 Dey St., New York, has a supplement to its 1949 catalog of 16mm sound films which covers cartoons, sports, travelogues, old time movies, adventure pictures, musicals, opera films and a new group of religious pictures. Included is National's deluxe package show consisting of 1,600 ft. reel of new assorted shorts with running time of almost an hour, \$3 each. Also covered is "National's 52 Club," a rental plan which, for \$150, provides a member with 52 different programs throughout a 2-year period, a program comprising a single listed feature plus a 1,600 ft reel of assorted shorts.

Hollywood Problems

• continued from Page 17

quick cut to Betty sprawled on the floor.

This method of "posing" a spill, incidently, was described last month in Home Movies, page 621, which showed how to create the effect of an explosion in a room by stopping the camera and placing furniture in unorthodox positions.

THE HEIRESS—Paramount; Cameraman, Lea Taver; Director, William Wyler; Art Director, John Meehan; Film Editor, William Harnbeck; Starring Olivia de Havilland and Montgomery Clift.

Lighting a moving object always is a photographer's headache. And when the scene must remain dark to maintain mood, the problem is intensified.

Leo Tover, the cinematographer on "The Heiress," had to shoot a scene in which Olivia de Havilland climbs a stairway in a dark hall. The story takes place in the gaslight era, and the grim, determined expression on Olivia's face, as she turns her back on her lover—forever—is a dramatic highlight of the film.

Tover solved the problem by having Olivia carry a lamp up the stairs, holding it just far enough in front of her to cast a soft light on her face. But there was no candle in the lamp—it was a battery-operated flood bulb.

The chimney of the lamp, as can be seen in the still, is not illuminated as it normally would, but the effect is very dramatic anyway. It could be easily imitated with a flood lamp on a concealed electric cord.

FRANCIS—Universal-International; Cameraman, Irving Glassberg; Director, Arthur Lubin; Art Director, Dick Riedel; Film Editor Milton Carruth; Starring Donald O'Connor and Zasu Pitts.

How would you create the illusion on film of an animal talking? The producers of "Francis," a film story about a talking mule, met the problem when the mule stubbornly refused to make his jaws move like it said in the script. So they attached wires to his lips—a

The New "EMCEE"

Announcer System

(Master of Ceremonies)

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Commentator can adjust his own tone and volume

Two speakers can be used, 50-foot cable on each




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COLOR FILM IN BULK FOR HOME PROCESSING PREPARED CHEMICALS ... JUST ADD WATER

Complete Set of Detailed Processing Instructions. All in one package! For the amateur who has been asking for color film that can be processed at home simply and easily. This film has just been released from Navy warehouses as surplus; we tested the film—color rendition very good.

***This film is sold IN BULK ONLY for Home Processing.

Price List		
100 feet	16mm	\$4.00
100 feet	8mm	4.50
50 feet	16mm for magazine loading	2.25
100 feet	Single 8mm	3.00

SPECIAL COLOR CHEMICALS

1 gal. size \$2.50

Complete with instructions.

1 gal. will process 300 feet.

SUPERIOR BULK FILM COMPANY 105H South Wells Street Chicago 6, Illinois



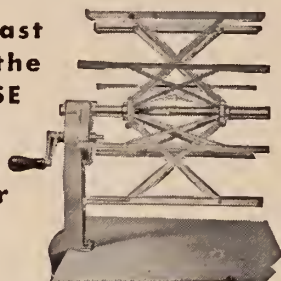
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DAYLIGHT DEVELOPER**

✓ **SHOOT**
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✓ **PROJECT**

MOVIES IN HOURS

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight—speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film—adjust to either size by a turn of the top flange.

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with the
MORSE
M-30
Film
Dryer**



This simple, portable unit dries from 5' to 50' of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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STRAIGHTENERS - FILM DRYERS**

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8MM AND 16MM FILMS . . . WHERE TO RENT OR BUY . . . SOUND OR SILENT

ALABAMA

BRIMMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)

ARIZONA

PHOENIX
Movie Center
119 West McDowell St.

CALIFORNIA

HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856
Castle's, Inc.
1529 Vine Street
GL-5901
Hollywood Camera Ex.
1600 Cahuegna Blvd.
HO. 3651

LOS ANGELES
Films Incorporated
1709 West Eighth St.

REDWOOD CITY
Sequoia Audio-Visual Service
1055½ Brewster Ave.
Phone: EMerson 4522

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.
Parthenon Film Libraries
P. O. Box 1177-D

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studio
853 North Eucaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main St.

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
723 Seventh Ave.
Films Incorporated
330 West 42nd St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
Nu Art Films, Inc.
145 West 45th St.

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLEN TOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
3145 N. Broad St.

READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WASHINGTON, D.C.

International Cine Society
1300 Taylor N.W., Dept. 102-K

WISCONSIN

MILWAUKEE
Movie Mart
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MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS;
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thin string, concealed from the view of the camera. By pulling the string, the mule's lips were manipulated, thus creating the illusion that he was talking! Francis, the talking mule, is played by the mascot of the Democratic Party and was loaned to Universal-International by the National Democratic Committee. He was hobbled so that he would stand still while "talking."

THE FIGHTING KENTUCKIAN—Republic; Camera-man, Lee Gormes; Director, George Wagner, Art Director, James Sullivan; Film editor, Richard L. Von Enger; Starring John Wayne, Vera Rolston, Philip Dorn, and Oliver Hardy.

Artistic cinematography is the result of careful planning. A good example of screen composition—centering attention on the principals in a scene, is

shown in the accompanying photograph. Lee Garmes framed the scene with the tree trunk at the left, its branches overhead, and a remains of a campfire below. "Central staging" is achieved by seating Oliver Hardy above John Wayne, with the latter leaning toward Hardy to emphasize his physical and vocal dominance of the scene.

Your Dog Can Act

• continued from Page 13

It is easy to star Rover in a production all his own called, "Every Dog Has His Day—This is Rover's," or "My Day," using the dog commands listed above. Start with a fade-in on a closeup of Rover's name lettered over

his kennel. Then, dolly back to showing Rover sleeping.

The next shots reveal mother fixing breakfast in the kitchen—preparing cereal, eggs, coffee, etc. Then her hand reaches into a cupboard for a tin of dog food. At this, Rover, displaying psychic powers, suddenly wakes up and dashes into the house. (Get this reaction by suddenly calling him.)

The following scenes from "Rover's Day" show him accompanying junior to school, carrying his books ("Hold it!") sadly standing outside the gate as junior goes in ("Stay Put!") then returning home again ("Come Here!").

Fade out as he enters the house, then flash a title, "Rover's mornings are busy." Fade in on Rover asleep near the fireplace, then lap dissolve various scenes of Rover sprawled all over the house in typical canine fashion. The last lap shows him sleeping on the living room couch when Mother chases him off. As she turns and leaves, Rover quietly hops back on the couch. Fade.

Fade in on closeup of clock hands at 11.45 a.m. Psychic Rover suddenly wakes up, dashes to school and waits at gate for junior, who comes out and gives him his books to carry home. On the way home, Junior looks glum—fearfully looks at report card which has poor grades on it.

At home, Junior edges toward window as Mother greets him, and without being noticed, tosses card out. Rover perks up, dashes out of house and brings back card ("Fetch it!"). Fade out as Mother sees card and gives Junior stern look.

Fade in on doghouse with Rover's sleeping head protruding (similar to opening scene). Junior walks over, chases dog out and crawls into doghouse himself. Cut to closeup of Rover watching Junior. As Junior enters doghouse, Rover suddenly cocks his head to one side. Fade out.

This basic scenario, and others, can be built up with humorous and amusing skits, depending upon the dog, his daily habits, and the family situations that tie in with his life.

Loading Film Magazine

• continued from Page 26

clean, flat surface is necessary.

Sharpen a pencil to fit the hole in the core, then drill a small hole through the pencil so that a piece of wire or a brad can be put through it to make a key to fit the slot in the top of the core. Film can be rolled off as shown in Fig. 4. Hold the supply spool down with the fingers of one hand while winding with the thumb and forefinger of the other hand. Keep the rolls flat by pressing on the edges of the film as it is wound.

It is well to have some type of template provided to estimate when you

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DEPT. H

1113 PLEASANTON ROAD

SAN ANTONIO 4, TEXAS

have reached 50 feet. I use a small can in which 50 feet of film originally was packed. There is no need for accuracy here, for the magazine will accept slightly more or less than the 50 feet for which it was designed.

The loaded core is shown in Fig. 5 with the end of the film attached to the take-up hub. Remember this take-up hub is to revolve in a counter-clockwise direction, with emulsion side out. Fig. 5 indicates the correct way to fasten the film for smooth operation.

Placing the film in the magazine is relatively simple. The loaded core fits easily over the stub "B". (See Fig. 3). The film is brought around fingers "C" and past the film gate. Then it is threaded through the rest of the channel around the spring finger, "D" and

the take-up hub is put in place over the hole "A".

Fig. 6 shows the loaded magazine. The top of the magazine now can be slipped on and the safety cover fastened over the film gate. A piece of adhesive tape over the assembled magazine, can be added.

In using these special magazines, remember to save the pieces! Wind off the film from the take-up hub and put the hub back on its original spool before sending the film out for processing. This hub and other parts are not readily replaceable, and the magazine will be useless if the take-up hub is sent out with a roll of film!

I have found the Siemens to be an excellent camera, well worth the trouble of loading and unloading the film magazines.

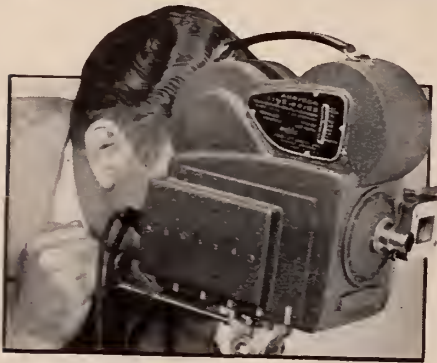
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CINE CLUB NEWS

IDEAS FROM PHOTOGRAPHIC ORGANIZATIONS AROUND THE WORLD

Foto-Fans, a group of several Iowa camera clubs, has a "club by mail" system for persons in isolated areas or those unable to attend regular meetings. Members exchange film ideas and advice. The address is P. O. Box 21, Ida Grove, Iowa.

The prize winning pictures of the 1949 Annual Contest were presented at the annual dinner meeting of the Los Angeles Cinema Club, held at the Los Angeles Breakfast Club.

For purposes of comparison with present productions, the Auckland, New Zealand "8" Movie Club screened the prize winning films of previous years, beginning with 1941 and ending with 1944.

Over 400 people viewed the Denver Cinema League salon of prize-winning films made by members.

The Philadelphia Cinema Club saw a demonstration on the use of tape recordings for 8mm and 16mm films by Mr. Louis Wald, of Revere Camera Corp. Two films by members were used in the demonstration: "Camera Paint Brush," (16mm) by Carl A. Finger and "Gloucester" (8mm) by Frank M. Hirst.

A few memberships are still available at the West Los Angeles Movie Makers, who meet at the West Los Angeles playground workshop at Missouri and Stoner Aves. For information, write Del Jones, 11553 Ohio Ave., West Los Angeles.

A novel salon will be held by the El Monte, Calif., Camera Club at its February, 1950 meeting. Entry classes will include all types and kinds of photographic pictures—movies, slides, snapshots, etc.

Winner of the Annual 16mm Contest held by the Kansas City, Mo. Amateur Movie Makers, was Clarence M. Simpson with a film of Mexico—"The Land of Contrast." Second went to Dr. William Goodson, Jr. for a film of New Orleans—"Down South." Third place winner was Willard Hoehn's "Trail Seekers," a story of the Camp Fire Girls.

Cincinnati Movie Club held a "Swap-it" auction in which members could buy, sell or trade equipment.

Han Koenen, of the Film Club, Rotterdam, Holland, was guest at the New York 8mm Motion Picture Club. He screened a club project film, in black and white, made by members of his club, showing the recent coronation ceremonies in Holland.

During the last two years the Grand Rapids, Mich. Amateur Movie Club

has completed two promotional films for the Grand Rapids Community Chest. This club, 120 members, maintains a "Home Movie Hour" for showing films to shut-ins at the Veteran's Facility, Old People's Homes and various convalescent homes.

The South Side Cinema Club, Chicago, saw a demonstration on the use of the Ashcraft color meter by its inventor.

Peninsula Home Movies, Unlimited, San Mateo, Calif. is conducting a series of classes in movie making, consisting of ten evening lessons and lectures.

FILMS SCREENED

At Metro Movie Club, Chicago: "On the Highways and Byways of Mexico" by Larry Randell.

Golden Gate Cinematographers, San Francisco. "Animal Portraits," by F. Eberhardt; "San Francisco," by P. D. Tyler; "Vacation," by R. Alexander and "A Day at the River" by A. Theo. Roth.

Cinema Club of San Francisco. "Let's Visit Mexico," by M. L. Dreyfus; "Puget Sound Sojourn," 35mm slides by Charles Hudson, and "Swinging Westward on the Golden Gate" by Mr. and Mrs. Ray Frick.

Los Angeles 8mm Club. "Red Cloud lives Again" by Dr. F. R. Loscher.

At Long Beach, Calif. Cinema Club: "Snow Foolin'" by Howard Derr; "The Ham Family" by Carlton Lay and "The Last Laugh" by Forrest Kellogg.

The San Jose, Calif. Movie Club presented its sixth annual salon of amateur movies to an audience of over 600 people. Because of the attendance, the salon was repeated on each of two nights. There were 11 films on the program, 8mm and 16mm, in black and white and sound on color. The San Jose Mercury-News credited the best technical job to "Why First Aid," an educational film produced by the Mt. Kisco Cinemats of Ossining, New York. Other camera clubs whose entries were exhibited were the Peoria, Ill. Cinema Club, The Minneapolis Cine Club and the Grand Rapids Amateur Movie Club.

At La Casa Movie Club, Alhambra, Calif.: "Alaska and the Yukon" by Carl H. Thomsen. This was Film of the Month (December, 1949) in Home Movies Magazine.

**Thinking of joining a cine club?
Write to Home Movies for the name
of a club near you.**

FILM RELEASES



Hopalong Cassidy. Three 1-reel films. Castle Films offers three new roatin', tootin', shootin' subjects with a popular movie and television star in the style of stories that have made him famous. The titles are, "Three on a Trail," "Bar 20 Rides Again," "Heart of the West" and are available at photo dealers in two 8mm editions and three 16mm editions including sound.

Colt Comrades. 7 reels, Commonwealth Pictures. William Boyd and his pals, Andy Clyde and Jay Kirby, are on the alert for cattle rustlers, riding and shooting their way around danger corners, ready for action against the cattle raiders and their leader. Action and excitement right up to the surprising climax mark, this western adventure. This is the second in a series of Hopalong Cassidy subjects.

World in Color. Four Kodachrome subjects, 8 and 16mm. 8mm, 50 ft., \$7.50; 16mm, 100 ft., \$14.75. "Miss America of 1949," with Miss Jacques Mercer of Arizona; "Miss America Contestants of 1949" with all 52 of the entrants, "Girls of All States," unposed shots of the Atlantic City girl entrants and "Miss America Pageant of 1949," the Annual Boardwalk Beauty Parade.

Fairy Tales. 16mm sound, \$22.50. Special 8mm edition, \$5.50. Sterling films. "Cinderella," "Beauty and the Beast," "The Sleeping Beauty," "Rumpelstiltskin," "Repinzal" and the "Bear Skin" are the titles of newly-filmed fairy tales. These films are made with live action, an innovation in a field dominated by the puppet and cartoon style.

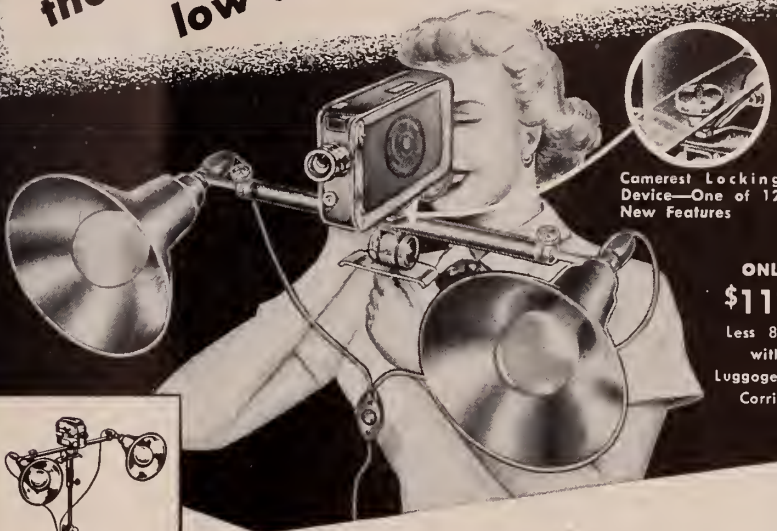
Santa in Animal Land. Official Films. The story of a group of animal friends who decide to have their own Santa Claus, and elect one of their number, Kitty Kat, to the post.

Library Films.

Library Films Inc. announces the release of twelve new 16mm major features which will not be televised. The films include stars like Gene Autry, Olsen & Johnson, Lloyd Nolan, Dennis O'Keefe and others.

Mount...Aim...Shoot...

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the new **low cost** *Cameralite*



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Now you can take movies in black and white or sparkling color right in your home. The completely new and different Cameralite is so amazingly easy to handle and operate that you don't need any previous experience. Just focus your camera and take pictures—1000 watts of brilliant lite automatically follow the camera. Results are so sure and cost so low—you'll get a real thrill taking movies the year 'round. See the World's Finest Action Lite at your dealer today!

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How to Add Music

• continued from Page 14

This type of music is useful in pictures of the logging industry. "Perpetuo Moto" and the "Flight of the Bumble Bee" are useful where the action is fast and exciting, such as felling timber, fleeing persons, or vehicles.

"In the Hall of the Mountain King," "Fire Music" from the Valkyrie, and "Night on Bald Mountain" have been used with pictures of Paricutin Volcano. The "Fire Music" may be effective in certain fountain and fireworks displays. You should also consider parts of Beethoven's 5th Symphony.

Some of Spike Jones' recordings are good. I used one of his recordings with a scene in a chicken yard where the hens were obviously noisy.

Ballet music is excellent. There is a great variety of ballet music and an assortment of tempo, sufficient for the scoring of most pictures. Pretty music which is light and tuneful, sometimes referred to as dinner music, will serve well in many instances.

Period music may add flavor to an old picture or a new picture set in terms of earlier years. In this connection, you may have some use for dance recordings of twenty years ago.

In time, you will find use for a great many, if not all of your records; so don't be fretful of the recording on the other side.

Cue sheet

Before starting your scoring, you will need a cue sheet on which to list the name of each record which is to be used with the picture. On the left side of the cue sheet, the records will be listed in the order of use. On the right side, opposite each record, write some comment about the picture or title which will serve as a cue point for changing the record.

Titles are excellent cue points for changing the music or for starting another record. When titles are used as cue points, it is preferable that the music be changed during the fore part of the title's appearance on the screen. This will give you a few seconds to anticipate the mood of your audience (through the use of music) and they will be ready for the change in the picture. Remember, music is the phantom power through which you direct the emotions of your audience.

Start the preparation of the cue sheet as soon as you begin scoring. When you have completed the score, prepare a final cue sheet and fasten it (with Scotch tape) into the lid of the film can.

The art of selecting background music is comparatively easy and definitely a pleasure. Any music which does not clash with your picture is acceptable. From that point on you merely improve your selections. Prac-

tice in selecting music for pictures will increase your understanding of the type of music best suited and your scoring will improve. You do not have to be a student of music. Simply listen to the music and you be the judge of whether it gives the picture "that subtle lift."

The music should not fight with the picture nor dominate the attention of the audience. Music should fill that silent void and augment the picture by telling the same story your picture does. Immediately, certain types of music will come to mind: soft, tuneful music for flowers and gentle streams; overtures of the heavier type for big timber and logging operations.

Selection of background

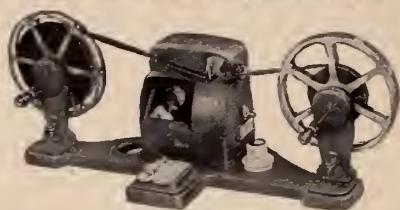
In selecting music, it is necessary to project the picture so that you may gain an understanding of the type and manner of its presentation. As you view the picture, you begin to formulate ideas for the type of music needed. The music should be considered in terms of the complete picture because this will play upon the emotions of your audience. Break the film message into its natural parts and then make an initial selection of records. A pad and pencil should be at hand so that notations can be made about the picture and records tentatively suggested. This is the first step in preparing the cue sheet. Select one or more records which you think will go well with the part and try all of them with the picture.

You are now ready to try your initial selection of music with the picture. The film starts with the main title, followed by the credit title and the opening scenes of the picture (opening scenes usually are the establishing shots of locale and actors). For the opening scenes, try to select music with a bit of fanfare of the style and type which will be harmonious with the picture that follows. We like to think of our first record as the overture to our picture.

Before starting your picture, run the white film leader beyond the projector gate so that you will start with the title or picture. Keep the speed of your projector constant, whether it be 16 or 24 frames per second, or an intermediate speed, during the scoring period. When you are ready, start the record and on the first note of music start the projector. Continue the first record of music as long as it serves the purpose and then simultaneously fade out that record and fade in the next. Try to avoid a definite break in the music. If a quick change is desired, start the record two or three seconds ahead of schedule and, as the disc will be running at full speed, you can make a quick change at the cue point.

As you proceed with this tentative scoring, you will find that some of the records selected do not ride with the

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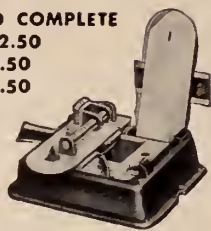


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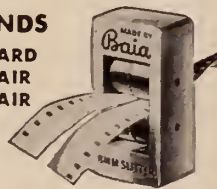
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picture as well as you would like. When this happens, it is a good idea to stop the picture and run it back to the cue point of that record so that you can run that part of the picture again with a new selection of music. You may have to run one section of the picture several times. Each time, you try a different record. When a selection is made, write it on the cue sheet.

In selecting your music, you may wish to continue the same type of music throughout the picture sequence. For instance, march music may be in order throughout the parade scenes. These may be followed by scenes at a rodeo or stampede. Here you may wish to switch to polkas. Usually polkas of fast tempo will ride well with the rodeo. The next scenes may be those of a quiet seashore or a beautiful forest or flower garden. Light tuneful music adds to the charm of those scenes. Each constitutes a change of picture sequence and you can readily sense that different music is needed so that the ear may hear the same story that is visible to the eye. A coordination of the emotional senses is produced by the blending of picture and music.

When you have completed your score, put on a dress rehearsal. Run the picture and music without interruption. Then ask yourself whether the music brings out the story as you think it should. Are there variations of tempo as well as musical color? Do the picture and music have life? You are trying to stimulate emotional responses in your audience. Have you obtained the desired results? If not, make changes in your scoring. Think of the stimulation that comes with scenes of beautiful flowers scored with Coates' "Last Love" or Liszt's "Liebestraum" followed by coastal scenes just before sunset scored with Schumann's "Evening Song."

Continuity

Music may be used to give a sense of continuity in a picture of changing scenes. In following a person or a moving vehicle from one location to another, the uninterrupted music will contribute a great deal in tying the scenes together. Imagine the confusion of your audience if the music were changed each time your picture presented a different background although each scene was moving in continuity. If the action is changing, the tempo of the music may change in keeping with the picture—but the type of music should not change. This may be accomplished by changing records or using a record in which the tempo builds up.

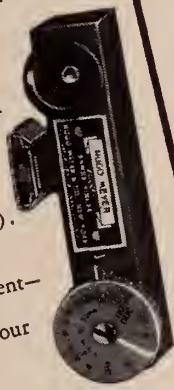
Amateur pictures range in length from 100 feet to 2,000 feet and more. Usually the reel of 100 feet is restricted to one subject and a single 12 inch record will see it through. As the length of the picture is increased, addi-

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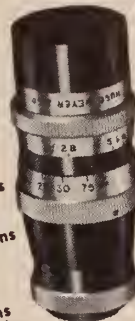
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tional records will be required. This brings us to the thought that albums of symphonic music will be most useful in scoring long pictures. The reason is twofold: you will have several records of the same type of music, and you will find a great deal of music has been recorded in merely telling the simple musical story contained in the symphony. Part or all of the album may be used by you to tell the story of your picture. The order in which you use the records will be dictated by the requirements of your scoring.

For long, simple scenics, symphonies are desirable for the reason some of them can be used in their entirety, starting with record one; for instance: Haydn's "Symphony No. 97 in C"; Handel-Beecham's "The Great Elopement"; Sibelius' "Symphony No. 1 in E Minor"; and "The Seasons" ballet suite. Generally, minor music will be preferred to major music for this purpose.

In arranging your scoring for a long picture, try to plan your music with variations so that your audience will not grow tired. As the picture moves, it may be desirable to increase the tempo and add tuneful character to your music. This may help the audience to forget the slow tempo of a picture. Music of lively tempo will give a much needed lift to a picture which, under different circumstances, might seem to drag.

When we speak of slow or fast tempo we are thinking of the sense of speed contained in the music. Pretty music will be found in slow as well as fast tempo. A slow tempo may seem to drag while a fast tempo runs away from us. Do not mistake tempo for volume. To increase the volume merely increases the loudness. The control of volume can be effective bearing in mind the progress of your picture story and the music score.

It may be desirable to increase the tempo and volume of the music during the final one or two minutes, building to a climax as the picture comes to the end.

Give some attention to the scoring of professional pictures. Observe the type of music used in each area of the picture. You cannot hope to compete with professional pictures, but you can learn a few of the tricks of the trade. You may observe that an organ rendition of a selection of music was appropriate for a scene. You may visualize that a piano rendition of the same selection would have been inappropriate. Orchestration arrangements are generally used. You will observe that music from a single instrument, such as a piano or wind instrument, is not used unless the instrument has been established in the picture. We do not know why, but if the piano has not been established the audience will be-



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come aware of its absence. Generally, vocal selections are used only when they serve a special purpose.

Projection speed may be important. Assume that your picture has been scheduled for showing at a club. Perhaps you have scored your picture to run at a speed satisfactory to you—maybe 16, 18, 20, or more frames per second. In good faith, you bring your film and music to the club meeting. If the club projector runs the picture at "your speed" your show will be a grand success because everything will click! But, the projector may run your picture too fast. This may prove to be a violent jolt to your scoring—the "breaks" in your music will be out of place. If your picture runs too slow, you may run out of music. Don't take chances! Check the projector speed as well as the speed of the turntables. Both can be done through the use of simple stroboscope methods. If your scoring is cued to careful synchronization of projector speed, it may be desirable to use your own equipment for the showing of your picture.

Spot scoring

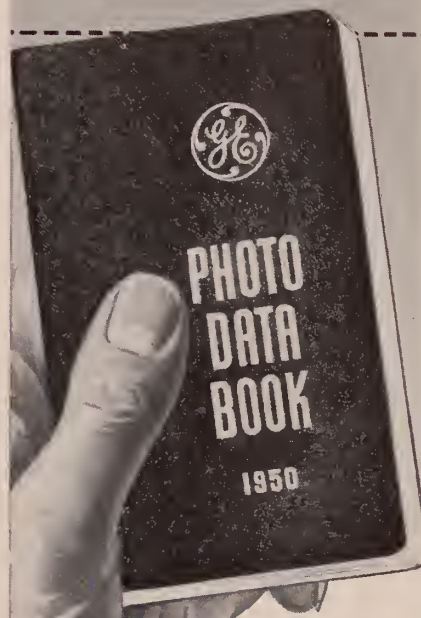
You may be asked to run music with a picture without a preview. This we call spot scoring. If you can obtain an outline of the picture—a play by play sequence and timing—you will be able to anticipate the music that will be required. If you are required to select your music on the spot, you should carry several polkas, waltzes, ballets, a dozen records of pretty music which is tuneful, and other records of your library which you think will be useful. At the club meeting you can make inquiry as to the type of picture, and arrange a few of the records—particularly the first and second.

If there is to be narration with the picture, you should arrange a scoring of neutral background music so that you will not compete with the narrator. Polkas, waltzes, ballets, and just pretty music will furnish ample selections for this purpose.

Sometimes you will find it desirable to turn the record over and play side No. 2. At first blush, you can foresee a break in the music while the record is turned. This break can be avoided by using another record of similar music. Select an unpretentious area of the recording, fading it in at the end of side No. 1, and continue during the time required in turning the record.

As you gain experience in scoring pictures, you may find it desirable to use only part of a record. The part you want may be the center part of the recording. You have to place the needle at a precise point. This can be accomplished by holding a white crayon pencil on the record as it turns and thus mark a complete white crayon circle. This circle will serve as a starting point and will remain after several

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playings and can be renewed from time to time.

How is a library of records assembled? You can start with the attached list of records. But, before you purchase any record, listen to it and be satisfied it is one you want to add to your library. Spend an hour now and then in the record shop listening to records. As you listen, try to visualize how or when the music could be used with a picture. These mental gymnastics will be of considerable help in selecting music for pictures.

Films Are Valuable

• continued from Page 19

Excessive oil is another hazard. When a film is projected, it may pick up a certain amount of oil. The heat of the lamp tends to drive this oil into the pores of the emulsion. This oil absorption gives the picture a mottled appearance. This thin layer of oil may cause additional damage to the film. When a print is revound, often one turn does not rest exactly over the one beneath. Rub a finger down the side of the roll, and you find a place where one revolution of the film sticks out above the flat surface of the rest of the roll. It cannot be forced in because the oil causes stickiness. This edge is apt to become cracked or broken if it should bump against the machine or another roll of film.

It is important to keep the editing area immaculate. Dust in the air is ever present. Professional laboratories are air conditioned and a great deal of money is invested to filter the air. Before working on any film, a damp cloth may be used to remove any dust on the cutting table.

Dust and dirt that gather on the hard surface of the film can be removed easily. If, however, the emulsion is "green" or has suffered from oil absorption, the dust particles may adhere, causing slight digs and short scratches in addition to the black spots which the dirt itself creates.

To get as long a life as possible out of the film, it is well to inspect it frequently. It is easy to make a light box with an opalescent glass. Put this between the rewinds to use in inspection. The film is held between the thumb and the forefinger while rewinding over the light box. Any nicks, broken perforations, or poor splices may be detected while rewinding.

Always have adequate leaders (at least 3 feet) on the beginning and the end of each reel. Thread the projection machine with the leader, not the picture area.

Cleaning the film is a simple operation and should be done whenever the film begins to appear dirty on the screen. Place a block of wood between a pair of rewinds, covering it with

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several thicknesses of velvet. Make another pad of velvet, and you have all that is necessary to do a good job. First, put a reel of film on the left-hand rewind and attach the leader to the right-hand reel. Soak the pad on the block and the pad in your left hand with carbon tetrachloride. Put the strip of film on top of the block and the pad in your left hand gently on the film. Start to rewind slowly. Give the carbon tet a chance to evaporate before the film is rolled up. Under a bright light, the carbon tet can be seen evaporating, thus eliminating any chance of the film being wound in a wet condition.

Most important in using this method of cleaning film is to make certain that it is done in a *well ventilated* place. It is dangerous to inhale the fumes of carbon tet. It is advisable to use an electric fan near an open window. Commercial preparations for cleaning film also are available at camera stores.

In conclusion, it may be said that although it seems that there is a lot to be done to care for motion picture film, you will soon find that it is reasonably easy after you know what to look for. To summarize briefly:

1. Store film in a cool, dry place and in a good can.
2. Keep projector and camera free of dust, lint and emulsion particles.
3. Inspect film occasionally, making repairs of poor splices or broken perforations.
4. Eliminate bent reels or anything than can damage the film.
5. If you are unable to determine what is causing a certain type of damage, take it up with your dealer or other authority who can determine the cause before too much film is damaged.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★ **CONCERTO**, 50 feet, 8mm Kodachrome by L. Arthur Lassman, Pittsburgh, Pa. Starting with a ready-made sound track, a phonograph recording of Tchaikowsky's Piano Concerto, an interesting sound film is created. Only two characters—the pianist and orchestra leader—are shown. Anyone following this example can make his own sound film by shooting a picture to synchronize with any recording—whether symphony, solo or bebop. An article on this subject appeared in HOME MOVIES, June 1949, page 299.

Lassman describes the filming: "The house lights dim, and the soloist seats herself at the piano. The conductor raises his baton and calls the orchestra to attention. The music begins and we

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To assure correct timing, the filming was done while the record played. The opening shot seemed best done in one continuous action. This part lasts 45 seconds; my camera will run for only 25 seconds on one winding. Hence, since the work was to be done on a tripod, it was decided to slowly wind the camera while filming. This proved to be perfectly satisfactory."

BOOK REVIEWS

PHOTOGRAPHY HANDBOOK No. 13
144 pages, 60c. Published by Fawcett Publications, N.Y.C.

The 13th edition of Photography Handbook is profusely illustrated with more than 375 photographs, and full of information for the still photographer who wants to build his own equipment. There are dozens of kinks and tips to help the amateur as well as the professional photographer. The Salon section consists of 15 full-page reproductions. It is edited by Robert Brightman who advises he is in the market for new material and photographs for subsequent issues.

G. E. PHOTO DATA BOOK. 1950 edition pocket size, 3x5, published by General Electric Co., and available through photo stores, price 50 cents.

Originally prepared for still photographers, this little reference handbook, in a new edition, also contains several tables on motion pictures: Exposures for movies; Bell & Howell filters; Shutter speeds of motion picture cameras; and Projection distance data. In addition, information on lighting, exposure meters, etc., is of general application to both still and motion picture photography.



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● **DEAR HOME MOVIE FAN.** At last we have the film you have been waiting to get . . . "THE ANTARCTIC" . . . a film of authentic operations of the Byrd-U. S. Antarctic Expedition 1940 . . . now released in 8mm, 16mm size. Penguins, Seals, Whales at play, Men working, Dog Teams, Ice Breaking out, Excitement, Dangers. Also coming is "Pitcairn Island," the home of the Mutiny on the Bounty, "Rapa Island," the small island in the Pacific seldom visited by ships. "The Straits of Magellan," a picturesque trip through this treacherous water passage. Send for catalogue, 5 cents. These four films by "TEX" **HELM Cameraman, GRACE & "TEX" HELM TRAVEL FILMS**, Dept. HMA, Carlsbad, New Mexico.

● **FREE! AMAZING! NEW!** Movies loaned free—receive unlimited number of subjects each week. Send \$1.00 for listings to obtain films loan-free. **EDUCATIONAL FILM CENTER**, Dept. H, 133 Murray Street, Elizabeth 2, New Jersey.

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● **"LADY EVE" GLAMOUR—EXCLUSIVE MOVIES.** Projectors, Screens, Viewers, Strip-Films. Free catalog. **HOME PIX**, 1674 Broadway, New York 19, N.Y.

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- **ONE Dollar** and your reel in trade for a different reel. Shipped postpaid immediately. CLUB, 422 Haven Ave., Hamilton, Ohio.
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- **COLOR** film for single 8mm Univex, Revere and B and H. Guaranteed fresh! Processing free! \$2.25 per 25' roll; three rolls, \$6.50. ESO-S, 47th & Holly, Kansas City 2, Missouri.

MISCELLANEOUS

- **DO** your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5, Calif.
- **ENLARGE** your own 8mm and 16mm movie frames! Simple, compact, even a child can use the new CINE-LARGER. Make jumbo pictures from those personal or private films you own. Satisfaction GUARANTEED or money refunded! Only \$18.95. Free literature on request. EMPIRE, Dept. H., P.O. Box 23, Wht. Plains, N. Y.
- **RIFLES, shotguns, pistols**—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth Street, Minneapolis 2, Minn., authorized agents for Eastman, Argus, Revere, Bell-Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.
- **REPERFORATION** any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed \$2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th & Holly, Kansas City 2, Missouri.

- **"HOW to Expose Ansco Color Film"** by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

B&H SPORTSTER 8MM CAMERA

A great opportunity for someone. I won this as a prize, already have an outfit. Will sell this camera with case, for only \$85.00. M. STAMM, 1377 N. Ridgewood Place, Hollywood 28, Calif.

SWAPS

- **COMPLETE LIBRARY.** 24 Sound reels. New prints. Sound only. Life and songs of Stephen Foster. Will swap for good movie camera. Library cost \$900.00. Make offer. Literature free. SAM'S ELECTRIC SHOP, Passaic New Jersey.

Newsreel Ideas

- *continued from Page 11*

such frills and get right down to cases. We do the same with our next subtitle:

VACATION!

It may mean an ocean voyage to you—but not to Junior!

Here we cut in the shots of Junior during Summer vacation. One day, we filmed him playing with the dog on the lawn. A few weeks later, we took him in the football uniform received for his birthday. Next we add the scene in which he catches his first fish at the lake. We can string together all the various scenes of Junior at play, since our title establishes in the mind of the audience that everything a boy might do on a vacation is logical footage to follow. Also, the fact that we are presenting it in newsreel form explains away what would otherwise seem to be a disconnected technique.

Another newsreel technique for our vacation picture is timing. Did you ever notice how a newsreel seems to move along at a swift, sure pace, holding interest even through dull and stale material? Effective timing is achieved by giving attention to the length of each shot.

Fast, peppy action is presented with short scene lengths. A boy and his dog playing is presented with a dozen short shots, each only three or four seconds long. As the dog barks or chases the ball, a series of three-second closeups shows the hand throwing ball, the dog barking, the dog running, picking up ball, tail wagging, and hand removing ball from dog's mouth. Rapid closeups put over the activity.

Another useful trick of newsreel editing is the fill-in shot. We make scenes at home to be inserted with our vacation material. Suppose we made a trip to Honolulu. In the excitement of going away we didn't shoot any footage until we were out to sea. The opening should be a ship departure scene. But the ship leaves every few weeks, so maybe we can visit the pier again and shoot the scene.

The shots we can pick up by a visit to the pier will be long shots of the pier itself with perhaps our own ship tied up. We can get closeups of the funnels and stacks, the whistle blowing, flags flying from the mast and passengers walking up the gang plank. And we can drive out along the harbor edge and shoot the ship disappearing beyond the breakwater. This scene, spliced on to the beginning of our film will give the impression of having been made at the original sailing.

From last year's trip there is a picture of a ship's captain standing on the bridge. Why not use it? Our audience need not know it was made during a different trip.

Three secrets of newsreel editing then will put professional punch in your vacation pictures. Titles give them polish and tie together unrelated scenes, making them appear logical and orderly.

Timing and cutting scenes to fit the mood and character of the subject matter make a smooth-flowing, well paced production.

Fill-in shots, like the icing on the cake, add quality and personal style.

These fill-in shots can be from other footage we happen to have around, or we can go out and shoot such closeups when we need them.

Newsreel methods, used with discretion and a sense of humor, will give an entertaining record of many pleasant vacation moments.

A fourth device is the use of closeup shots for transitions between otherwise unrelated scenes, as illustrated on page 11.



CUTOUT TITLES FOR YOUR HOME MOVIES

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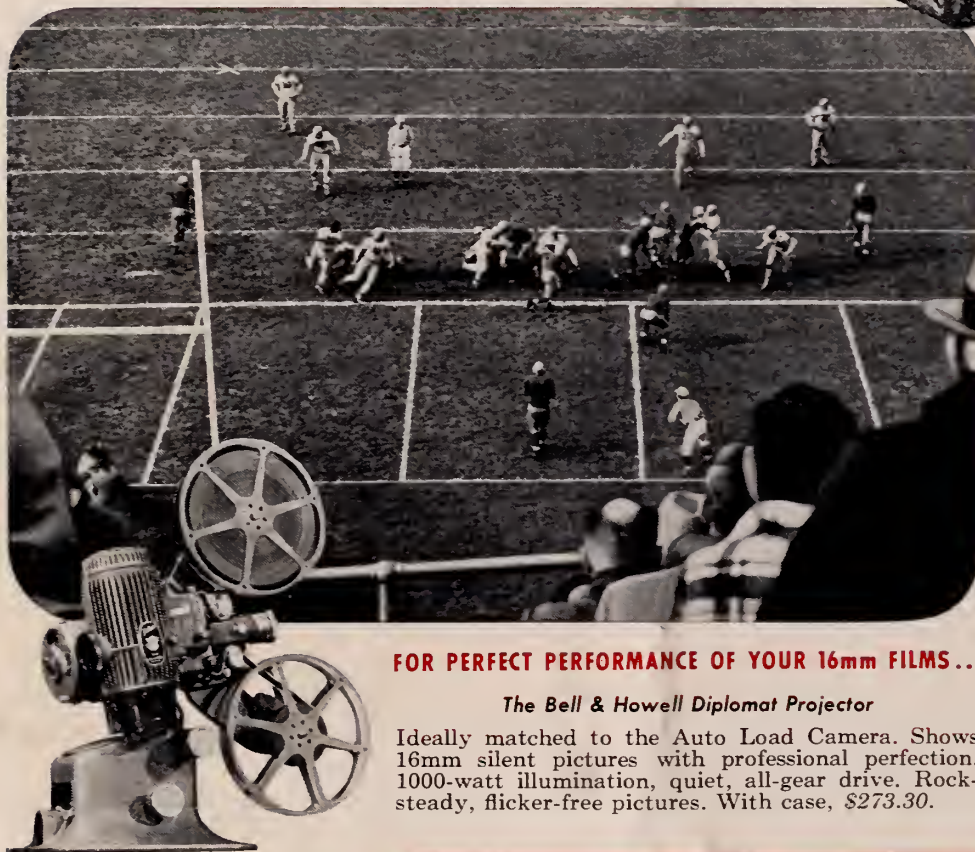


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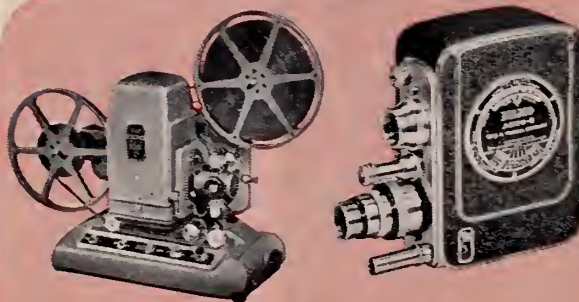
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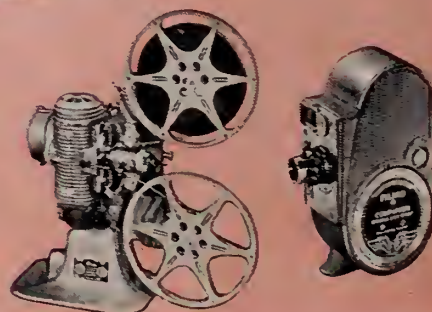


B&H Regent Projector. (below left) Better screen illumination than any other popular make of 8mm projector. Takes 400 feet of film for 33-minute show. \$149.50. Case, \$10.

B&H Companion Camera. (below right) Lightest of all the 8's, and easiest to load. Easy, drop-in spool loading, no sprockets to thread. With Filmocoted f/2.5 lens, only \$89.83.

B&H Picture Master Projector. (above left) Matched with the Auto-8 Camera. Handles film gently, surely, safely. Base-up 750-watt lamp, reverse, power rewind, gear-driven take-up. With case, \$262.

B&H Auto-8 Camera. (above right) The finest 8mm camera made for personal use. Features magazine loading. Swiftturn two-lens turret, five speeds including slow motion. With Filmocoted f/2.5 lens only, \$174.42.



Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

FEBRUARY 25[¢]
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Here's why **DON SYKES**
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The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.



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The BOLEX H-16

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A BEAUTY WINNER in its own class is the Bolex H-16—unhesitating choice of advanced amateur and professional movie makers. Discriminating cameramen revel in its *ease of operation*, its gadgetless compactness. The skill of Swiss craftsmanship has fashioned the Bolex H-16 into a superbly responsive instrument—dependable under *all* conditions and in *every* climate.

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QUESTIONS and answers

In color filming, what is the correct way to hold the exposure meter? Next to the camera and pointing in the same direction?

No, it is not always desirable to make the exposure meter reading from camera position. In a landscape view, decide first whether the sky area or the land area is the most important, and then direct the exposure meter upward or downward. Usually the landscape is the most important part and therefore the exposure meter is directed downward so as to exclude the sky. For a closeup, accurate reproduction of the flesh tones is desired, so bring the meter within a foot of the face so that the meter reading may be taken of this area.

Can reverse action be filmed in 8mm? I am told it cannot. I was thinking of doing the "dagger-throwing" sequence you had a few months ago, or shooting a high-diver so he will jump out of the water back up onto the springboard.

You can film reverse action, by merely turning the camera upside down, with either 16mm or 8mm. The scene, when spliced into the reel, is turned around end for end. With 8mm, the sprocket holes appear on only one side, so the film has to be turned, or flopped over. When you come to this part in the projector, you have to refocus the projector. To obviate this, with 8mm, an entire reel may be shot with the camera upside down.

My films seem to move on the screen—sidewise and up and down. Is something wrong with my projector?

It could be a loose film gate in the projector. If you have checked this, try projecting the film on another projector. If the fault persists, the cause would be a loose film gate in the camera.

Any questions? For your movie-making problems, or questions about equipment to use or buy, write Home Movies, 3923 West Sixth St., Los Angeles 5, Calif. If you desire a reply by mail, enclose a stamped, self-addressed envelope.



TITRA TITLES THAT TALK!



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Technically
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**WHITE SPARKLING TITLES
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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

Vol. XVII

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Editor's Adieu

YOUR EDITOR is about to celebrate the midpoint of the 20th Century by taking time out to write a book. With a novel approach, it will be aimed at the owners of 34,000,000 cameras in the United States, including 16mm and 8mm users totalling a million and a half.

Photography was not the hobby of millions at the beginning of this century, when the first Brownie camera appeared, in 1900—nor in 1923 when safety film made its debut.

It was not until the Terrific Thirties that home-movie making got up speed, in 1932, with the advent of the 8mm camera, followed by the introduction of color (16mm Kodachrome) in 1935.

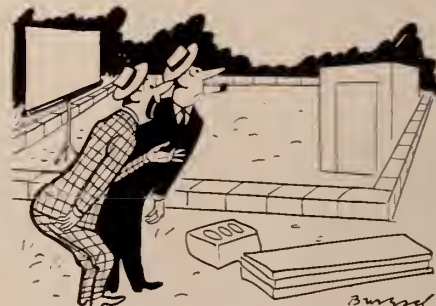
But photography remained a recondite hobby, indulged in by the few rather than the millions until 1937, when two new photography magazines hit the newsstands. With the aid of the photographic industry, they sparked an era of growth which has been spiraling ever since.

Today, not knowing how to use a camera is as unthinkable as not knowing how to read and write.

As editor of one of those pioneering photography magazines (Minicam) we sometimes were referred to as a small guiding light in the destinies of aspiring photographers during frontier days. A 5-year epoch ended in 1942 when the Air Corps took charge of our own destiny.

During those years, and also during a period with Holiday Magazine when it was being formed, we remained close to the field of photographic journalism, and to manufacturers, advertising agencies and other organizations. Thanks is due to them, to the support of readers and contributors and, last but not least, to Charles J. Verhalen, Sr., the publisher of Home Movies, for continuous support.

Finally, having always worked on the theory that an editor should never be inaccessible, but equipped with an open mind, we would like to add an invitation from an open mailbox—one receptive to brickbats as well as bouquets from anyone interested in the great field of American photography. —Will Lane, 1827 Weepah Way, Hollywood 46, Calif.



"The foundation's reedy, projection booth is completed and screen set up. Now all I need is to complete the house."

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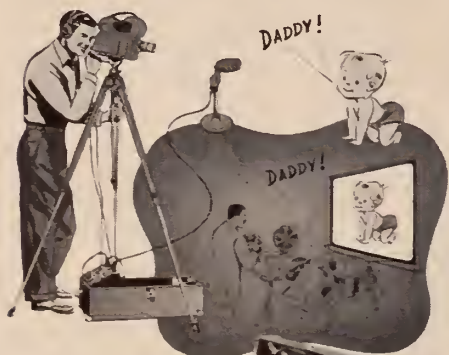
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Castle of the Angels. Official Films. A two-reel sound documentary. A historic Roman fortress, erected in 135 A.D. by the Emperor Hadrian, is today an imposing center of legendary, artistic, and historic interest. The film takes a tour through its great halls and grim dungeons, its elegant music rooms, its impressive chapels, and the private chambers of the popes. Stirring events are recalled, such as the invasions of barbarians at the fall of ancient Rome, Pope Gregory's great religious procession in an attempt to end a devastating plague, and the imprisonment in the castle of the famous silversmith Benvenuto Cellini.

United World Films. "Up in Central Park", 9 reels sound, rental \$20.00. A tuneful story about an Irish colleen and the big Boss Tweed Political machine. Starring Deanna Durbin, Dick Haymes, Vincent Price. "Buck Privates," 9 reels, sound, rental \$20.00. Hilarious comedy about two would-be slickers who suddenly find themselves conscripted into Uncle Sam's Army. Starring Abbott and Costello, the Andrews Sisters and Lee Bowman. "The Captive Heart," 11 reels, sound, rental \$20.00. A tense and exciting film dealing with life in a German prisoner-of-war camp, where a handsome Czech officer, who has assumed the identity of a dead British soldier corresponds with—and falls in love with—the slain man's wife.

Springtime in Holland. 16 mm Kodachrome sound. 2 reels. Films of the Nations, Inc., 55 West 45th St., New York City 19. Free rental except for transportation charges. A twenty-minute sound film that takes the viewer on a tour of Holland in tulip time, past the picturesque windmills, lovely cities and quiet waterways to the fields of flowering tulips. The camera shows the hybridization of the tulips, the selection of outstanding varieties and the stripping of the blossoms. A flower festival is shown, after which the film turns to the grading, sorting and packing of the bulbs for overseas shipment. Final moments of the film are devoted to illustrating the use of the bulbs in the outdoor garden.

LETTERS

Animating Titles

Sirs:

I'm pleased to hear that numerous readers are trying the suggestions in my article in June, 1949, Home Movies, "How to Animate Your Titles."

Many are amazed that it's so easy. The chief question seems to be about how long to make each scene.

The length of an animated sequence depends, of course, on the subject. It may run 3 to 5 seconds, and perhaps longer. The bigger the bite you take off an animated scene, as each frame or two frames are exposed, the faster will be your animation speed and the shorter the final footage.

For instance, a duckling exploding out of its shell will crack open slowly first, then the pieces will fly out of the scene. The camera runs for an extra second or two at the end so the audience can see what it's all about.

Arrows in motion to show migratory light lanes require about 4 or 5 seconds. The "mercury" in a double-exposed title graph moves slowly, so not more than one second is required—16 frames per second—to show this slight movement.

The Baia Engineering people up Michigan way, rebuild cameras for single frame exposure and back-cranking. I once had a 16mm model K Cine, Kodak which they revamped and did a fine job—Ormal Sprungman, San Diego, Calif.

Favorite Spot

Sirs:

My favorite spot is within a fifty mile radius of New York City. Here, within a few miles, one may find and photograph farms, docks, fishing fleets, yachting grounds, lakes, cliffs, parks, dude ranches, railroad yards, amusement parks, and the most cosmopolitan area in the country—in short anything from glistening sand dunes to green hills, to mention a few.—Gustav M. Scena, Noroton, Conn.



"That beaded screen I ordered for Christmas, dear,—it finally came."

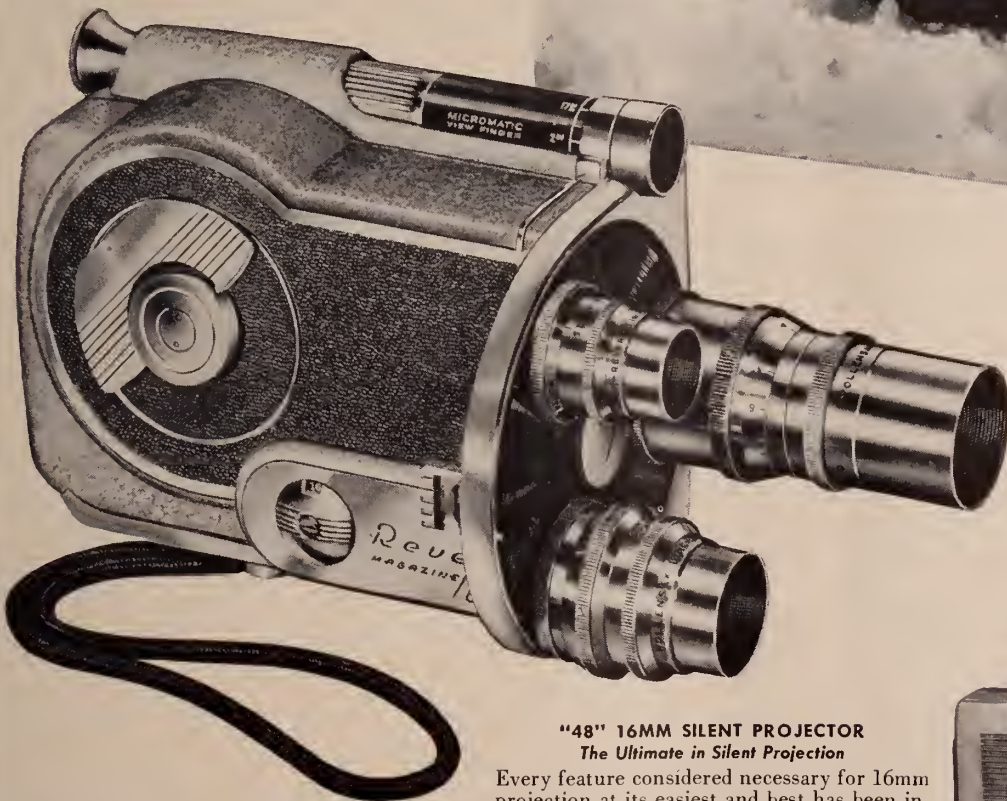
Winter is Wonderful for Movies!

...AND MOVIES MEAN REVERE



Outdoors in winter! What wonderful movie-making opportunities it offers. There's a world of action-filled fun waiting to be filmed against an ideal backdrop of glistening snow, white crested trees and clear blue skies. When you think of taking movies you naturally think of *Revere*, for *Revere* is America's favorite home-movie camera. Its faithful performance... easy-to-operate mechanism... many helpful features... and very reasonable price make *Revere* the preferred ciné equipment.

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REVERE "26" 16mm MAGAZINE TURRET CAMERA

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Every feature considered necessary for 16mm projection at its easiest and best has been incorporated into this improved projector. Operating on both AC and DC, its new features include handy film compartment in base, simple 3-point threading, single knob control and other advanced operating advantages.

Complete with slip-over carrying case, 2-in. F1.6 coated lens, 750-watt lamp, and 400-foot reel.....\$137.50



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Every Thursday Night on ABC Network,
8:30 to 9:00 in Eastern Time Zones, 7:30 to 8:00
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IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

WANTED \$50,000

That's how much is needed to maintain and expand the work of Volunteer Service Photographers during the next twelve months.

VSP — a non-profit organization — has moved photography to the bedside of patients in Army, Navy and Veteran Administration Hospitals.

To the cripples—the paraplegics—in the veterans' hospitals, the worth of a camera cannot be counted in dollars and cents. It helps overcome the greatest moral danger of long hospitalization—apathy. It can mean training for a new occupation, and they need this more than anything else before they go out into the civilian world again.

VSP instructors bring cameras, tripods and lights to the bedsides in the wards, so that the confined men can learn to take portraits, table-tops, and other still lifes. Outstanding photographers are invited to give special demonstrations on such subjects as lighting and posing, and often bring glamorous cover girls to act as their models.

The hospitals to which the VSP has been able to extend its program are equipped with classrooms and darkrooms for those able to leave the wards. Field trips to photography schools and press departments of newspapers, and picture-taking expeditions to scenic and historical spots provide an important link with the outside world for ambulatory patients.

Every day of the year a member of the Volunteer Service Photographers is working in our veterans' hospitals. Over 200 active members of this organization give two, three or four days a week to this great work. They reach over 2,000 patients each week. But volunteers aren't enough. There must be equipment for them to work with.

The worth of photographic equipment can't be measured in dollars and cents, but money will buy it. Portable darkrooms are needed for the boys who can't get to the regular darkroom. Special equipment is needed for the boys who can't move hand or foot more than a few inches.

HERE IS WHERE YOUR HELP IS NEEDED!

\$50,000 is needed to carry on in the fourteen hospitals now served by VSP and to expand on a nationwide scale to thirty-eight other hospitals clamoring for this service too.

Won't you assure the continuance of this work by sending the coupon with your contribution TODAY?



Portable darkrooms, developed by VSP, can accommodate one bedridden patient and two in wheelchairs. They are equipped with sliding shelves and sinks, contact printers, enlargers, chemicals, papers, so that patients can develop films, or make contact prints and enlargements.



A bedridden patient examining a print as it fixes in hypo solution.

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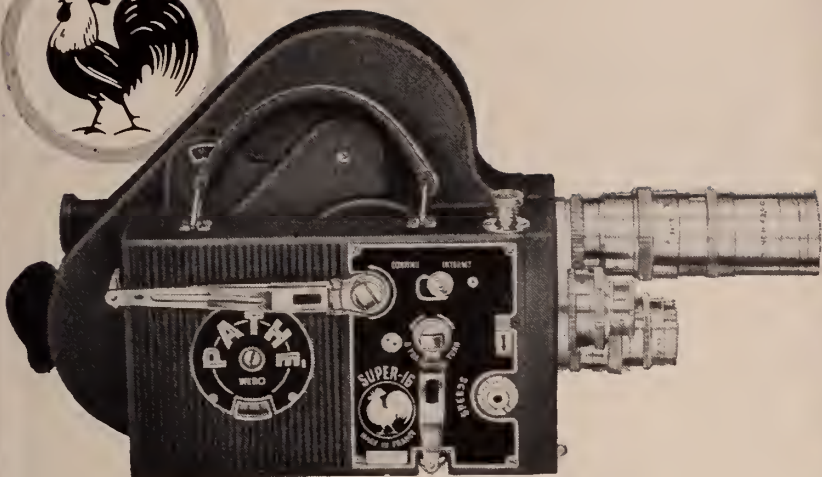
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**The Complete 16mm Camera for Professionals
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Imagine looking directly through the lens in use all during your filming! Yes, that's what we mean by the Pathé Full Frame Follow Focus. The exact limits of the field of any lens in use are seen without the necessity of any manual correction or parallax compensation. **THERE IS NO**

PARALLAX. Not only is the exact field seen perfectly, but you also know whether the scene is being registered in sharp focus. When you look through the full frame finder you are looking through the lens that is **IN THE TAKING POSITION.** This is not merely a ground glass focusing device, it is a continuous full frame focuser...A PATHÉ EXCLUSIVE FEATURE!

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16mm MOTION PICTURE CAMERA AT ANY PRICE!**

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- ★ **Extra Light Weight**—Weighs less than five pounds. Compact, rugged—for easy hand operation. Lightest camera in its class.
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- ★ **Tri-Lens Turret**—An exclusively designed three lens "C" mount turret. Any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret.
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His father's as
proud as we are!

THE moving hand. That look of surprise. Even the smoke from the candle. Ansco Triple S Pan stops them all.

But conditions like these are made to order for the terrific speed of this amazing reversible film. It's so fast, in fact, you can use *less* artificial lighting—or you can move your lights *farther* back.

The advantages are tremendous.

There is less brilliant glare, which means that children, particularly, are not as conscious of the lights. They are more relaxed. Less apt to squint, or kick up a fuss.

Indoors, or outdoors, Triple S Pan lets you take pictures in relatively poor light; or stop down for extra depth of field. This means you can keep your subject in focus over a much wider range

—with needle-sharp screen images.

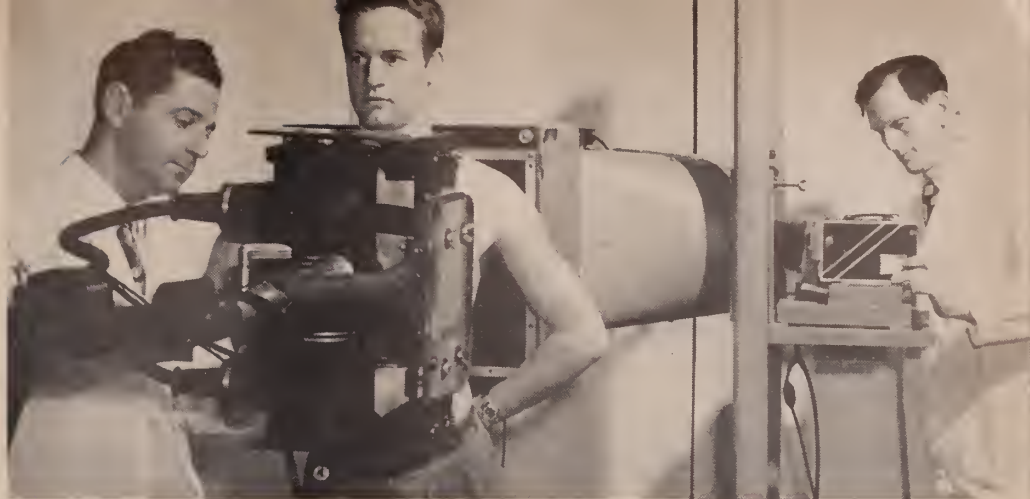
You'll be delighted, too, to discover the tonal range possible with this wide-latitude film. Get a roll, today, and see how pleasantly surprised you'll be with your "professional" results.

Ansco, Binghamton, New York.
A Division of General Aniline & Film Corporation. "*From Research to Reality*"!

ASK FOR *Ansco* 8 AND 16 mm TRIPLE S PAN FILM



WORLD'S FIRST X-ray motion-picture camera. The anode is placed in front of patient; fluorescent screen is behind. A mirror reflects image to camera at right.



Medicine's Magic Eye

16mm camera saves lives . . . by Will Lane

THEIR EYES fascinated, a group of surgeons watched every detail on a screen. The scene was not a movie palace, however, but a darkened office. They were intent, not on solving a murder mystery, but a mystery of medical diagnosis.

The "hero" was a victim of an injured throat. It had healed, but he couldn't swallow. The diagnosticians had studied X-Ray stills and other tests, but still were unable to help the victim. He had to be fed by tube.

It was hardly a full length feature—it lasted only 30 seconds.

"Let's have an encore," said one of the specialists.

Again the action flashed on the screen. The 12-foot strip of 16mm film, being in a continuous loop, needed no rewinding. The picture of the injured throat was followed by one of a normal throat in an X-Ray movie—the first of its kind.

"Look how the epiglottis snaps back into place."

"Yes, that's the problem."

And in a few minutes, the medical men had made a diagnosis of a condition which had baffled the best medical brains.

This miracle of science was made possible by an X-Ray motion picture camera devised by Dr. Irving Rehman, associate professor of anatomy in the University of Southern California School of Medicine.

How was it done? The patient, before an X-Ray machine, took a barium "malted milk"—a solu-

tion of a white metal which is opaque to X-Rays. As he tried to swallow the solution, the action of his throat appeared clearly on the fluorescent screen, which was photographed by a motion picture camera.

The principle of the ordinary X-Ray is simple as making a photogram. In a darkroom, put a glass, scissors or other object on a sheet of sensitized film, switch a reading light on and off, and develop the film. The result becomes a silhouette of the object.

Substitute an X-Ray tube for the reading lamp and you can use a human body as the subject for the "photogram," with the added advantage that the X-Rays will penetrate skin and tissue.

But what if the subject is in motion? What if a doctor wants to see how a lung expands, how a throat swallows, how a knee articulates or how a heart beats?

For this, instead of shooting the picture on conventional X-Ray film, a fluorescent screen is used which the physician can watch as a photographer might study the image on the ground glass of an ordinary camera. The fluorescent screen is a rectangular surface, about a foot wide, coated with tungsten oxide which glows brightly when struck by X-Rays.

But X-Rays cannot be turned on and off as lavishly as studio spotlights. Exposure to X-Rays may be dangerous, even to a diagnostician who is careless in protecting himself with the necessary lead-rubber gloves and apron. • *Cont. on p. 83*



LEAD COVER, placed on camera, is to shield it from stray X-rays (left). It is a standard Kodak Cine Special 16mm with motor drive added (right).



Titles can be made Without a titler

AND SOME NEW TITLES CAN PEP UP YOUR OLD FILMS

By LOUIS HOCHMAN

WHEN IT comes to putting a good scenario across, a choice series of well-planned titles can go a long way towards stepping up its quality. Too often, titles serve as mere gap fillers, flashing on the screen with monotonous regularity to strain the patience of the audience. There should be a law against this. Titles have as much right to exist as the scenario itself and they should be planned and executed with the same thought and consideration given to the live action sequences of the film. In many cases, they can blend right in with the scenario itself and serve as pictorial introductions to the scenes that follow.

For instance, suppose your scenario concerns itself with redecorating the home, or "Daughter Sews Her First Dress," etc. To give the audience a hint of the picture's theme, you can have its opening titles lettered on different kinds of colorful materials. Letter the opening title on a sheet of linen made up like a window shade, Fig. 1. While shooting this, change to the next title underneath, lettered on print material, by raising the "window shade" title to uncover it. The next title, lettered on knitted material (Fig. 2) is revealed when you rip away the print material in front of it. The knitted material title disappears from in front of the last title by unraveling. The last title, Fig. 3, lettered on black drape, draws aside like curtains to reveal the opening scene of the picture. Intermediate titles throughout the production can be lettered on glass behind which you can drape decorative materials to form picturesque designs.

Venetian Blinds

Venetian blinds also make novel title animators, Fig. 4. Close the blinds and add the titles to the slats by cutting them out of black paper and rubber cementing them on. Reverse the slats and cement your second set of titles directly behind the first set. Start by shooting a few feet of the first title—then, with the camera still running, draw the blind strings to reverse the slats and bring the other title into focus. After a few feet of this, raise the blinds up out of the picture to reveal your opening scene.

Going on a long vacation? Try this live action title introduction. Scene fades in on closeup of suitcase with

title lettered on it reading, "Destination Paradise." A hand picks up the suitcase and places it into the trunk of a car in the background. Camera zooms up to closeup of trunk as hand loads another suitcase into it with second title lettered on it. This suitcase covers first one completely. More lettered suitcases follow in same order until there are no more introductory titles—then car trunk lid is closed, revealing "CALIFORNIA OR BUST!" lettered on it.

Try Romance

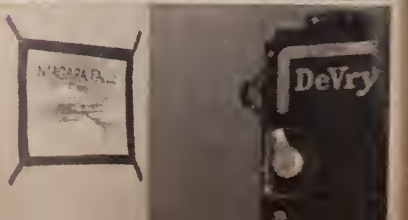
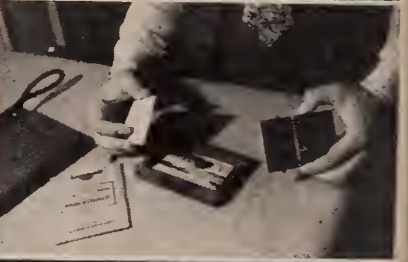
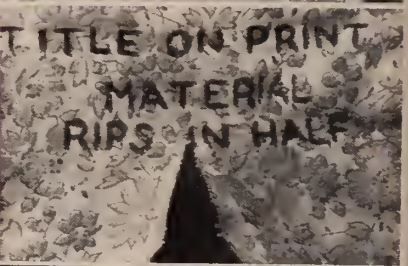
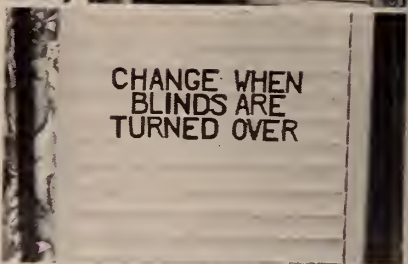
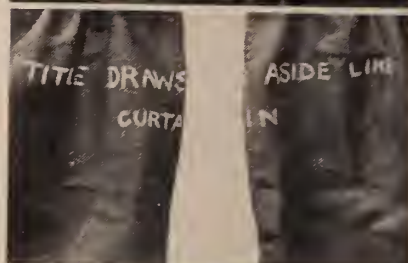
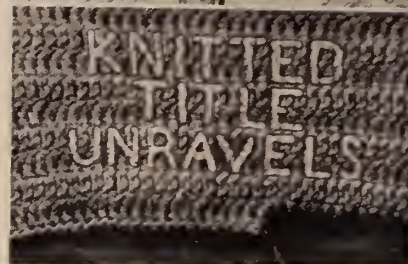
For a romantic movie, you can try this variation. Fade in on your opening title, "So-and-So Loves So-and-So," carved with hearts on a tree. Pan from this to another nearby tree with the second title carved on it—then to a third tree, etc., until you have finished your opening titles. Then pan down to the ground in front of a park bench where a stick of wood is seen drawing a heart around two names written in the earth. Dolly back and pan up to reveal the lovers sitting on the park bench, one of them writing with the stick.

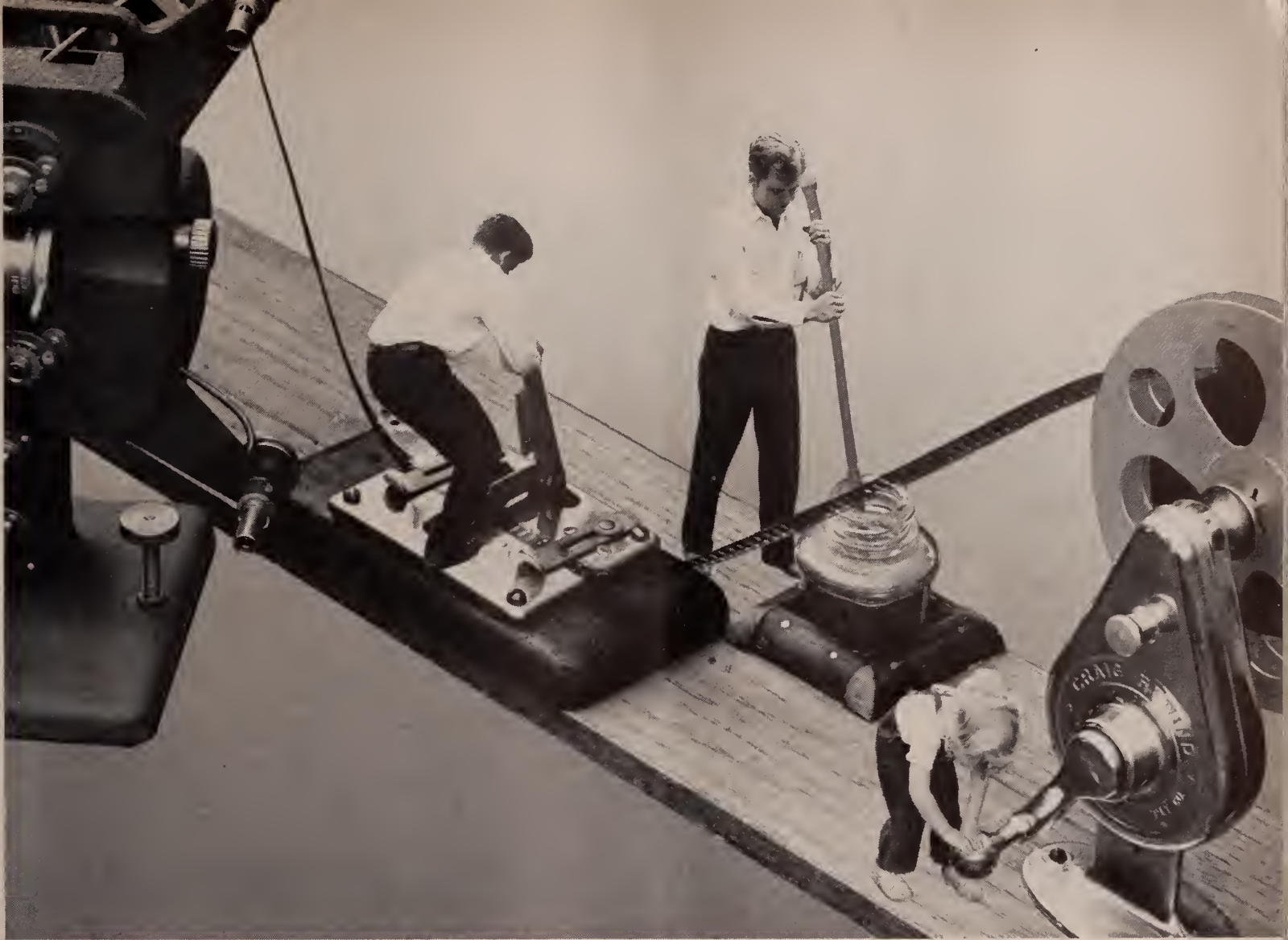
This panning technique can also be used on the beach where titles can be written in the sand—and on city streets to introduce a movie of city kids by panning to different childish chalk drawings and titles scrawled on the sidewalks, stoops, and tenement walls.

A good trick on the beach when the tide is coming in, is to letter the title in the sand close to where a wave will wash it out. You can shoot this either straight, or in reverse with the camera mounted upside down. In reverse, you will get an effect of a wave washing up over the sands, then receding and leaving a title in its wake.

With color film, you can make your titles do mystifying, colorful tricks by using colored gelatin filters. Using a green card, letter your title on it in brilliant red showcard color. Light this title with a single reflector floodbulb and start filming it. While the camera is running, slowly pass a large green gelatin filter over the floodlight and follow this with a red gelatin filter. The two filters should be large enough to cover the light source and throw colored light on the title card. Mount them side by side in a rectangular wire frame made from an old clothes hanger. • *continued on Page 82*

UP LIKE WINDOW
SHADE

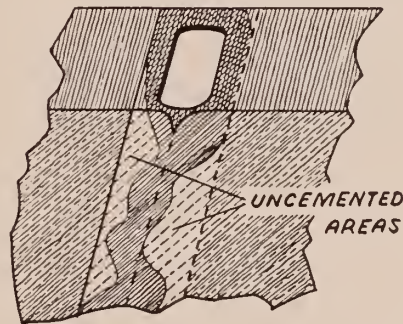




FILM SPLICING IS AN IMPORTANT JOB. MULTIPLE MONTAGE PHOTO BY J. GURLY, ART CENTER SCHOOL.

Splicing Tips

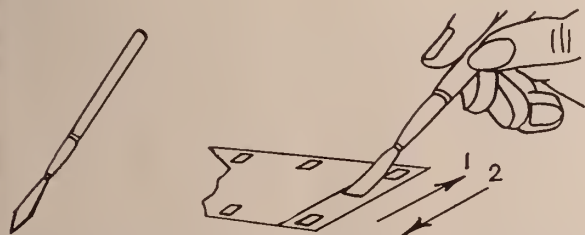
How to make them last...by Neil Kaplan



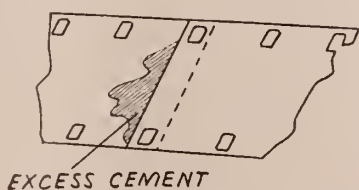
SPLICING film is a simple operation. There is no need for it to cause annoyance and stopped shows. First, start with a supply of fresh cement and a properly adjusted splicer. Preparing the splicing area, all of it must be clean

or there will be weak spots in the weld. Applying just the right amount of cement is the next critical operation. Practice with a discarded piece of film. Clean, apply cement, apply pressure, wait, then test the splice. There is no

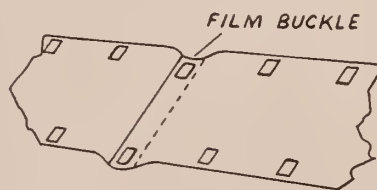
substitute for practice in gaining speed and facility. Make a few dozen practice splices, and this little task will be so easy and you soon will be so expert, that splicing film will become a pleasure rather than a chore.



Shaping Bristles to a chisel edge facilitates application of cement. Begin the



brush stroke in the middle of the film. Second stroke completes application with



full stroke. Excess cement can cause film to buckle and jump in projection.



Toys come to life if filmed by stop-motion technique. Black threads, in some cases, can animate dolls effectively.



Kids at the zoo find plenty to do. Why not a "zoo" at home—with elephants and tigers behind cardboard cages?



Signs of the times provide amusing ironies of life when birds, animals—and people—ignore the placards.

Ideas to Shoot

Hobbies, Toys and Spring Showers

By E. H. HARRIS

TOYS COME TO LIFE.—If you shoot them by stop motion, jointed animal toys and dolls can act realistically. Advance the toy limbs a fraction of a movement at a time. Shoot two or three single-frame exposures of each setting. Some toys can be moved with fine black threads and shot at normal speeds. The camera should be on a tripod.

Here's a scenario idea.

1. Mother scolds Junior for leaving his toys scattered about. If he doesn't get them together before bedtime, he'll be punished. But, at bedtime, Junior forgets and goes to sleep. His toy animals and soldiers get together and decide to clean up for him. They load the scattered toys on the toy wagon and haul the mess to the toy box, throw them in, then jump in and close the lid.

At dawn, Junior expresses amazement when mother lauds him for his tidiness.

DEEP FOCUS.—The short focus lenses of movie cameras have tremendous depth of field, particularly the wide angle lenses. When stopped down to about f8 or f11, and focused at about

15 feet, they will easily cover from three feet to infinity in fairly sharp focus. Take advantage of this feature and dress up your movie with dramatic deep focus shots. Frame a long shot action with people in the immediate foreground. Try a shot with baby's Teddy bear a few feet from the camera while baby crawls up to it from the distance. The contrast in size makes the toy look like a giant.

Deep-focus scenes have a striking three-dimensional effect. When adjusting your focus for such a scene, set the distance at a point midway between the foreground and background subject matter, or a little closer, and stop down the diaphragm as far as light will allow.

CARNIVAL CRAZE.—Everybody loves a carnical—especially the kiddies. Shoot the rides, the ferris wheel, the tiny trains, boats, cars, and ponies. Get on a ride with Junior and shoot from his point of view. For a surprise ending, show Mom walking home with Junior, then cut to Pop with a large cone of cotton candy, enjoying a final merry-go-round ride all by himself.

KIDS AT THE ZOO.—They feed the elephants, make faces at the monkeys,

gape in awe at the lions, eat peanuts and popcorn, and have a swell time. When they get home, they start imitating, and first thing you know, they've started a zoo of their own in the backyard. The cages are of large, corrugated cartons fitted with wooden bars.

In one cardboard cage marked, "Ferocious Lion," our own Rover, fitted with an old fur piece for a mane, paces back and forth. Another marked, "Bengal Tiger," houses Tabby, the cat, appropriately painted with stripes. Little sister sits in another cage and laughs her head off at a sign reading, "Laughing Hyena." Junior, wearing a loin cloth and a phony tail, swings from a tree branch and scratches his arm pit. Beneath is a sign, "Do Not Feed the Monkey—except ice cream and candy."

DOES IT LOOK LIKE RAIN?—Don't put the camera away. Use the film money you've been saving for a rainy day.

1. The paper predicts rain. Dad, a skeptic, rejects Mom's offer for rubbers and umbrella. He grins at the bright sun as he walks off.

Suddenly, a cloud cuts off the sun. Turbulent storm clouds start brewing. Rain falls (aided and abetted by a garden hose). Pop returns, soaked, of course.

WHO BELIEVES IN SIGNS?—Every town and hamlet has its quota of warnings such as, "Private," "No Admittance," or "Beware of Dog." It's amazing how easily these signs

● continued on Page 83

Deep Focus. Plant a subject in the foreground for dramatic composition when shooting at a small aperture.



Clouds, never the same, provide an exciting abstraction when filmed single-frame over a period of 10 or 15 minutes.

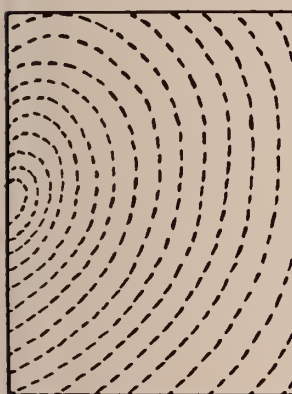
Your hobby, whether miniature models or parlor magic, provides a ready-made documentary camera story theme.





FOR VALENTINE MOVIE, AN IRIS EFFECT MAY BE MADE EASILY ON A TITLER IN THE SHAPE OF A HEART. FIG. 1

Film a Screen Iris Title Valentine



Template.
This may be cut out for use with titler using $2\frac{1}{4}$ x 3 inch cards. FIG. 2.



Instead of a title, a still photo may be used in the titler. FIG. 3.

By E. L. Jones

Illustrated by Dave Detiege

THE FINISHING TOUCH, as everyone knows, is what distinguishes an ordinary film from an extraordinary one. A simple way to create an iris effect is to cut a series of about 16 black mattes, and place these one at a time on the title as it is filmed. Shoot three frames of each (a quick up-down on the shutter will do) and you will have a total of 48 frames to provide a 3-second iris-in.

A circle may be used, or any shape that is appropriate to the occasion.

First make a template, or you may cut out and use Fig. 2, which is the correct size for "typewriter" titlers.

Then cut 16 pieces of black paper or cardboard, each $2\frac{1}{4}$ x 3 inches, and draw lines as in Fig. 4.

Take the template, cut out the first matte.

Fold a black card and place the matte in position. Draw a line around it, and cut out with a scissors. Unfold, and you have a matte ready for use.

Then cut out another section from the template and, in the same fashion, cut out the next larger size. Continue until you have 16 black cards with heart-shaped cutouts of increasing size.

The cards should be cut as accurately as possible in order to provide a smooth effect on the screen.

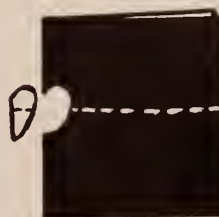
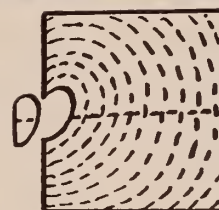
Not only a title, but also a still photo may be used in the titler. For this purpose, an enlargement size $2\frac{1}{4}$ x 3 inches may be made from the first frame in your opening scene. After the title, iris in the photo (as in Fig. 3), then when you cut to the scene, the portrait suddenly comes to life.

Many effects can be obtained in this manner by cutting mattes of various shapes. The number of mattes used for a single effect can be varied, but the more used the smoother and more gradual the effect. The mattes can be used over again and become a permanent part of your titling equipment.

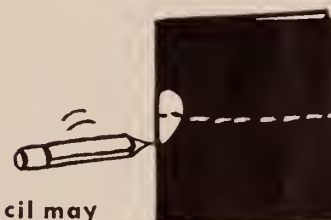
Any shape or design of matte can be used.



Use black cards, $2\frac{1}{4}$ x 3 inches, (above). FIG. 4.



Cut out one segment at a time. FIG. 5.



Pencil may be used to trace. FIG. 6.



Unfolding card reveals heart-shaped cutout. Succession of cutouts is made in increasing size. FIG. 7.





REAR PROJECTION, THROUGH A TRANSLUCENT SCREEN, PROVIDES QUIET PERFORMANCE, NO DISTRACTIONS.

Rear Projection at Home

Improve the quality of your presentations

By H. A. ROBINSON

BACK-PROJECTION with its near relative side-projection are methods of showing films in which the machine is behind the screen, the audience on the other side, seeing the picture through the material.

In the back method, the machine is pointed straight at the screen (just as it is in the usual way) but in side projection it is placed at an angle, the rays being diverted and sent to the screen by means of a mirror set in an appropriate position (see diagram).

Showing from the rear has several very definite advantages as follows: (1) It allows *all* the space in front of the screen to be used for spectators—none is wasted by the machine or the

projector-to-screen beam. (2) All extraneous light in front of the screen is eliminated. (3) With the machine at the side as well as at the back anyone describing a film can be near the screen, in front of the audience and near the projector all at the same time, and (4) with back projection a very brilliant picture is given. This latter because the picture is seen by transmitted and not reflected light, and a picture built up this way always has more transparent and luminous dark areas. To prove this, try looking at an ordinary photographic print with a bright light behind it.

For perfect projection there should be no light whatsoever in front of the screen and the projector-to-screen rays have always been considered a weakness of the present method of film-showing. Light in front of the screen always tends to weaken the picture if only to a slight degree, and from some positions the beam can actually come to a certain extent *between* the observer and the picture, this being quite noticeable if the air has tobacco smoke in it. With the machine behind therefore something approaching ideal projection is obtained.

To have the machine at the side, a mirror must be put in the path of the rays at such an angle that it diverts them to the screen. If the mirror is at 45 degrees the machine must be at right-angles to the screen, but other angles can be worked out. The nearer the mirror is to the lens the smaller it can be, but the whole layout will take more room behind the projection surface. The bigger the mirror the nearer the machine can be to the screen.

In theory, the mirror should be of the silver-surface type as found in reflex cameras, but in practice it is found that any good piece of thin, good quality looking-glass will serve the purpose well. Some people who use this method have their mirror clipped to a bracket right in front of the lens, in which case a silver-surface type can be used, as silver-surfaced mirror is readily obtained in small sizes.

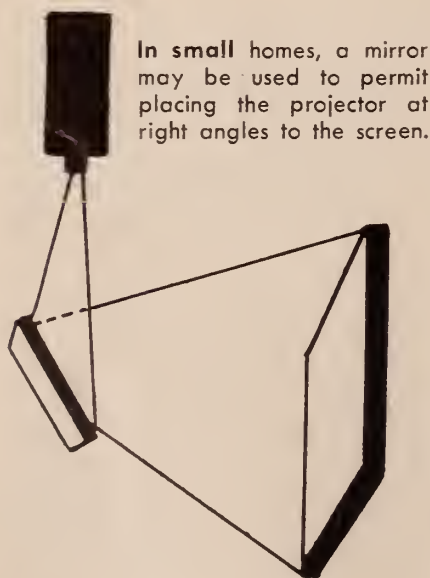
When a mirror is used, a film can be run through in exactly the same way as in front projection, as the mirror projects it wrong way round on to the back of the screen, which makes it appear right way round from the front. With direct back projection, things are different for the film must be reversed. This is quite easy with silent material for the film is simply threaded in the machine the reverse way, but sound films cannot be put through in this manner. With sound pictures therefore the intermediate mirror must be used. The only way that sound pictures can be shown by direct back projection is by using the continental D.I.N. film, in which the sound track is printed on the opposite side to the usual. These films however are not often found outside the continent.

The kind of screen used when the picture has to be seen through it is important. The ordinary opaque screen which is made to reflect light will not do, and one must be employed made of some translucent material. That is a material which allows light to pass through but which is not fully transparent, as say ground-glass.

There are several translucent screens on the market, sold in a variety of sizes, and on the whole it is best to purchase one of these, but there are a number of materials that the amateur can readily experiment with. Ground-glass itself gives a very good picture but it is not easy to get in any great size, and of course it is fragile and heavy. A good-class tissue-paper will make an experimental screen, but such a surface is readily damaged.

A better screen can be made out of

● *continued on Page 82*



In small homes, a mirror may be used to permit placing the projector at right angles to the screen.



ACTION, IS IN THIS HIGH-SPEED SPORT SHOT TAKEN IN SUN VALLEY—AND IN EVERY-DAY HOME ACTIVITIES

Make Your Movies Move

By NESTOR BARRETT

GETTING a smooth flow of continuous action on our home movie screen is a goal we should all work toward. Our movie camera gives us a big advantage over the fellow who is limited to snapshots, making it possible for us to add the priceless ingredient of motion to our pictures.

Take a family reunion, for instance. The still cameraman must be content with lining folks up *a la* "police line-up" style, but the man with the movie outfit comes home with the action "bacon" by breaking down the things the family members *do* into a series of motion pictures.

Grandfather *sits* down, *takes out* his

spectacles, *picks up* the paper, *puts* it down, *lights* his pipe, *blows* smoke rings. Grandmother *motions* to Susie to help her. Susie *stretches* out her arms, Grandmother *slips* the skein of yarn over them, *winds* the yarn into a ball.

Meanwhile Mother is busy in the kitchen. She *peels* the potatoes, *seasons* the meat, *opens* the oven door, *sets* the controls on the stove, *operates* the electric mixer. Aunt Martha helps out by *opening* the cupboards, *removing* the dishes, *getting out* the silverware, *setting* the table. The children *throw* the ball, *catch* it, *chase* the dog, *tease* the cat, *put* the dolls to bed.

In short, home movie making is like writing a letter or composition. As we tell about what happened, our pictures

take the place of the verbs, or action words in the letter.

I saw a remarkable movie of a fishing trip recently. Although it was about 15 minutes in length, believe it or not, there were only two scenes showing a fish being pulled out of the water. And no one who saw it seemed to feel that it was in any way incomplete. The cameraman who made it had a clear idea of how to break up a subject into action bits.

There were scenes of checking the rods, oiling the reels, packing the little trailer, spinning along the wooded highway, setting up the tents, renting the boat, attaching the outboard motor, tying flies, frying fish, visiting

● *continued on Page 82*

How to Draw -- the First Lesson



"Every man may be a Walt Disney"

By DAVE D. DETIEGE

MANY TIMES an amateur movie fan will come up with a swell plot for a home movie but by the time he's ready to write down the general idea of the story, he has lost the spontaneity that made it seem like a good idea in the first place. A method of telling a story through simple sketches has long been in use at most (in fact at all) cartoon studios. They make use of a story board. On these story boards are pinned hundreds of small sketches. They show the scene being enacted and present a very clear picture that is easy to follow.

Cartoon studios, for instance, have found that through the use of story boards the director can follow the action and visualize the finished picture much easier than by reading a script or manuscript. The sketches are very simply done, showing just the main action of each scene.

The idea of using small drawings to depict the action and continuity of a picture is a natural for the cartoon medium, but never the less, more and more live action studios are finding it worthwhile to use simple sketches to layout a particularly hard scene of a picture.

The only problem the amateur movie fan would have (unless he were an artist) is how to draw up the story. Making use of the characters in the sketches shown here should eliminate that obstacle right now. Usually when someone asks a non-artist to draw something, the answer is, "I can't even draw a straight line." Well, why not use a ruler?

Starting with a circle, let the straight lines take care of themselves. When drawing a circle, use a coin. A nickle has great possibilities when it comes to outlining a circle for a head. You'll be surprised at the ease with which you begin laying out your story once you've learned how to draw simple figures.

Try drawing the characters in the stock poses as shown, then originate a few poses of your own.

For close-ups, draw a circle (using a fifty cent piece) for the head, showing the expression you wish to have enacted. For a medium shot, draw a little smaller circle and part of the waist. The long shot has the full figure.

The only equipment you need to draw your own story is a good idea, a pencil, and a pad of paper.

You can get several pads of the right sized paper at any five and ten cent store for a few pennies.

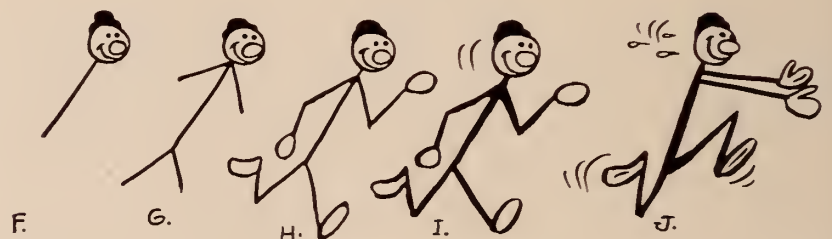
When drawing up your story, you might even go so far as to include the titles so as to have a more finished script and to do away with a lot of unnecessary editing.

In closing, remember to keep it simple and to the point. Your picture is only as good as the story you are trying to put across.



1. Starting with a simple circle (trace around a nickle) add the two eyes.

2. Add an oval for the nose and a line for the mouth. Invert mouth to scowl.



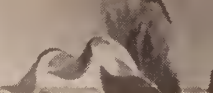
3. After drawing the head, draw a line for the body, then arms and thighs.

4. Draw forearms and use a small oval for hands. Thicken the lines.



5. Practice these stock poses until you can draw them without looking.

6. The entire family. Woman is drawn by adding skirt and hair-do.



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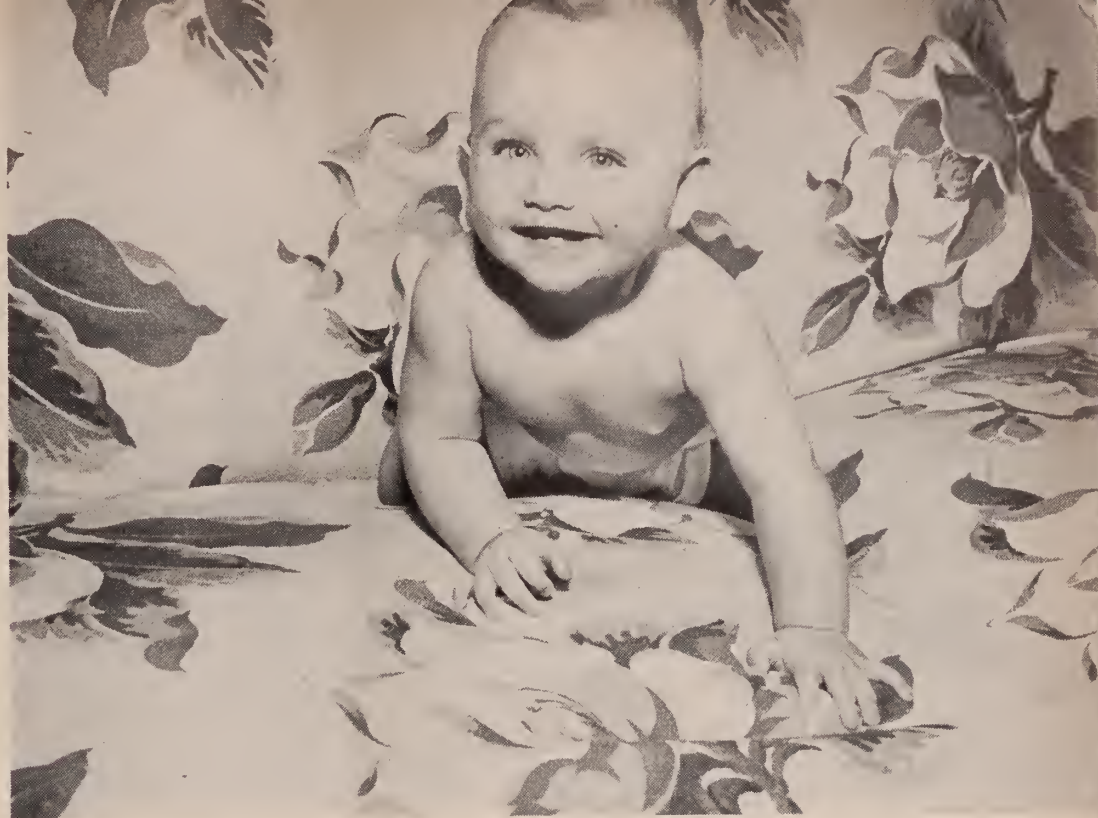
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SHOOT THE little shaver at unguarded moments. Closeups can be spliced in later. Photos by Neil Kaplan.



TAG DAY IDEAS FOR FILMING

"Junior" is only one of many subjects

By B. R. T. NESTOR

TAG DAY—as a charity event—is nearly obsolete. But many would gladly trade it for a few ideas on how to be kind to the "tag end" of film that remains on the roll at the end of a day's shooting. You know how it goes. That ten or fifteen-foot remainder of film which you don't want to "waste" and yet you would like to get that roll out of the camera and off to the processing station.

Here are ten ideas on how and what to take on those tag ends which may help in using every foot to the best advantage:

1. Stock Shots. A reel of stock shots that you've made yourself is hard to beat for usefulness when you're editing home or travel scenes. Use spare ends of film for collecting such shots. Airplanes flying, trains whistling round the bend, the family car cruising along the road, Junior knocking out a home run, various "location shots" around your own home or street, action scenes of the family pets are all examples of footage which can come in handy when you are in the midst of an editing job and need one to fill things out. Most of them take

only a few moments to make, a fact that makes them ideal "tag" end material.

2. Minute Movies. If a ten minute picture is a feature for the average movie maker, why isn't a two minute short the equivalent of a theatrical Burton Holmes or Walt Disney? Does your cat stretch luxuriously after being fed a few tidbits, then march regally to the door and signal to you with his tail and a few imperious meow's that he wants out? What if a toy mouse suddenly gets his attention and then runs off? That's all there is to the story. You can get it on film with about five closeups, three medium shots and a long shot. A short subject you know, may turn out to be a bigger sensation than a main feature.

3. Experiments. "Someday," we all say to ourselves, "we're going to try the lap dissolve method we've read about." But the middle of an important shot or series of shots doesn't quite seem the place to experiment. There is always a chance of making a mistake. But when the picture is finished and a chance to relax comes, why not experiment on the film end? Two feet are enough for a fade, wipe, dissolve, matte shot or other novelty we want

to try. Make your practice pay by taking notes on just what you do so that when the results are viewed you can make the corrections indicated next time. HOME MOVIES carries frequent short and long articles on simple methods for achieving screen effects with everyday equipment. Keep the magazine in a handy spot and try out some of these suggestions on your next length of surplus film. Sunsets and night scenes also are fun experimenting with.

4. Technique. Closely akin to experimenting with special effects are the general techniques of movie making. Exposure, lighting, use of various speeds, common errors such as fast panoraming, unsteady camera, under and overexposure, methods of using a meter, filter technique are all things that can be learned by intelligent utilization of small sections of surplus film. Here again a record is essential. After you have accumulated a number of these tests splice them together in a "study" reel to be reviewed occasionally, or when fellow film makers visit. Make a collection of "horrible" examples, but DON'T show it except in the bosom of your family.

5. Fill-in Shots. For your vacation film, add fill-in shots. Between the scene of the people boarding the ocean liner and the scene at sea insert one of the captain on the bridge, and one of the whistle blowing. Also, take closeups of people. Here again you can utilize the left over footage by making a list of the scenes you need and then acquiring them as you have the film available. A list such as this is the perfect answer to the question, "What shall I take on the end of this roll?"

6. Titles. Every film should have at

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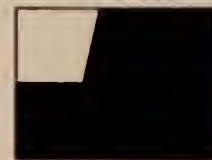
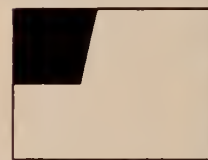
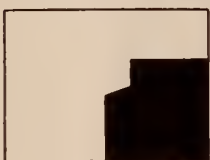
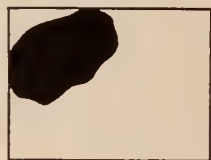
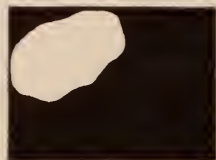
Dream shot is made with pair of masks placed one at a time in front of the lens while filming.



A pair of matching masks (below) may be made any necessary shape to fit a picture's requirements.



For a sharp dividing line, the mask is placed a good distance from the lens (10 inches or more).



Special Effects With Masks

Tailor-made, they fit each scene

By **STANLEY E. ANDREWS**

MASK SHOTS are doubly amazing. They always amaze the audience, and they are amazingly easy to shoot.

Also called the "matte" or "split-stage" shot, it is made by filming one part of a scene through a mask, then the film is wound back and the rest of the scene filmed through another mask.

There are just a few basic principles involved to create many different tricks and effects. We can make one person appear to be twins or triplets. Legs may walk around without any body. A person may be seen with the dream itself appearing in a corner of the frame. To describe all the effects which can be obtained by masking would require a book, but with the fundamentals, any cinematographer can swing into action on his own without further ado.

The principles, which also apply to still photography, are:

(A) Use of a black background. If a black drape were photographed, it would have no more effect than opening the camera in a dark room; the film can be used again like new film. Likewise, if a black drape covers half of the frame, then that half of the film can be used again. Now if, instead of a black sheet, we use a piece of dull, black material, such as cardboard or tin, and place it anywhere from about an inch to a foot in front of the camera

lens, with part of it cut away to the shape we desire, we have a mask, but before we can use it as such, a corresponding mask must be made to cover up the exposed portion when we run the film through for the second exposure.

The shape of a mask does not matter provided the corresponding mask is a perfect match. The simplest way to get a perfect match is to use the part cut away from the first mask to make the matching mask.

(B) Sometimes a sharp line is required for the mask edge such as in photographing a headless body, and sometimes a blurred diffused line, such as in putting a dream in the corner of the frame. The extent of the sharpness of this dividing line is governed by the distance of the mask from the lens. Assuming a standard lens is focused anywhere from six feet to infinity, a mask placed ten to twelve inches in front of the lens will give a fairly sharp edge, whereas a mask placed only an inch in front of the lens will give a very blurred edge. There are also two other factors which affect the sharpness of the edge, (a) the focal length of the lens, (b) the lens aperture. To get the same degree of sharpness as with a standard lens the mask should be placed farther away for a telephoto lens, and nearer for a wide angle lens, in proportion to the focal length of the lens. That is to say, with a three-inch

telephoto lens, the mask should be three times as far away as for a one-inch lens to get the same sharpness of edge. With regard to the lens aperture, the smaller it is the sharper the edge, but unless a very small aperture such as $f/22$ is used, this feature, for ordinary purposes can be ignored.

(C) Lighting must be taken into consideration when making mask shots. Generally speaking, the power and direction of the light must be the same for both parts of the shot, and, of course, the lens opening and camera speed must be the same. If any of these are varied one part of the shot will differ from the other part, and the division of the mask will be noticeable.

There are, however, exceptions to this rule. For instance, in a dream sequence which shows a person asleep and his dream in a cloud effect in the corner of the picture, the dream part should be photographed in a different

• *continued on Page 80*



Simplest effect is the "split screen." Half of frame is blocked out in each shot. Same girl appears twice.





THIS MEDIEVAL FORTRESS, HARLECH CASTLE, WAS 50 YEARS ABUILDING . . . BY ELBRIDGE G. NEWHALL, A.R.P.S.

Vacation shooting all year 'round

How to make better travel movies

By C. H. HARRIS

A WINTER vacation may mean sunny beaches, sandy desert or snow-packed mountain slopes, but the pleasure of it begins weeks in advance with the planning. This takes two forms—first planning the individual sequences, then the continuity.

From photographs, literature and past experience, a list is compiled of

interesting sequences. These might show Junior climbing a palm tree, harvesting a coconut, opening it (no minor feat) and drinking the milk. Or, for a milder activity, we might decide to film the members of a Navajo family weaving a rug. In any case, we list ideas for sequences—people doing things.

Then we give thought to continuity—devices to weave together all our

miscellaneous sequences. Some vehicles in motion—automobiles, ships, airplanes, horses—may be filmed, and these scenes later edited into our story. Or a running gag can be concocted. If Grandma is in the habit of knitting at all times—aboard ship, in the car, at the restaurant, and while viewing the Grand Canyon—film her at each of these places, or when you are anxious to get rid of the last foot or two of film on a reel. Signposts, which tell where you are, also help provide continuity.

Complete Sequences

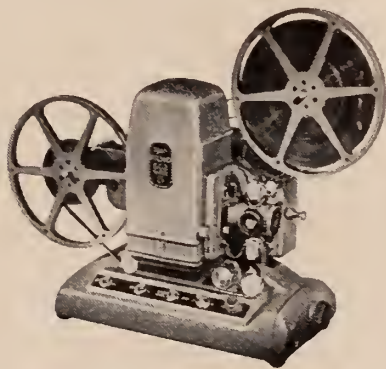
Bring home a few complete sequences of activities—people doing things—and your continuity device and it will be easy to edit the film into an exciting travelogue.

Two don'ts worth repeating before we get down to brass tacks are: Don't waste film shooting preparations, packing, etc. One sequence is enough to establish the fact that you have packed and departed. And don't waste footage

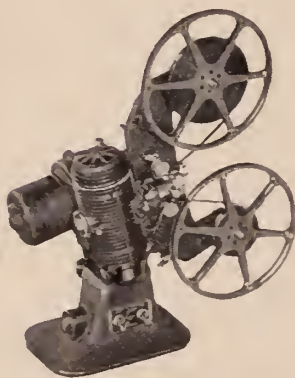
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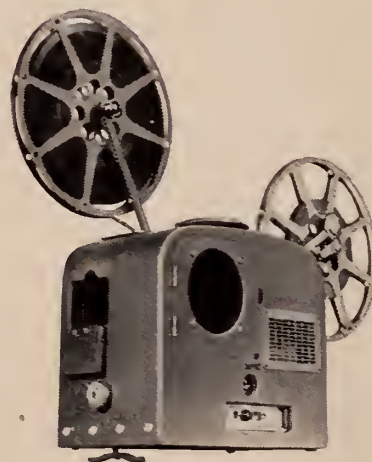


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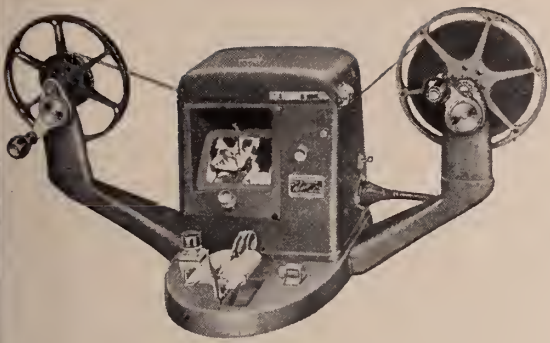
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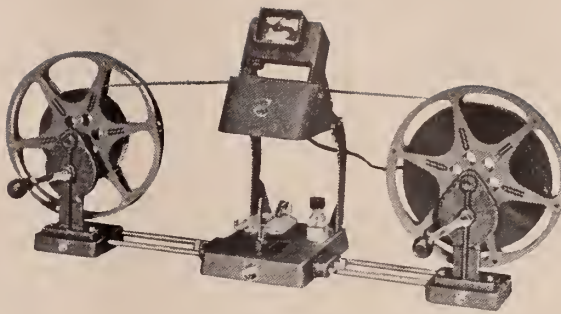
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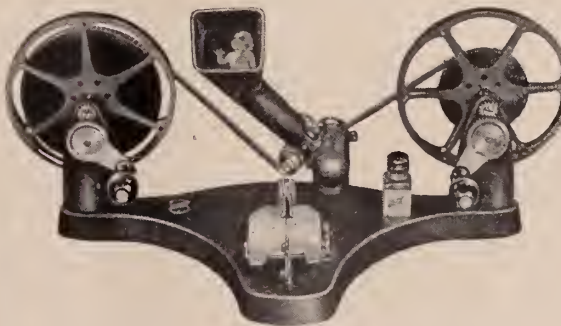


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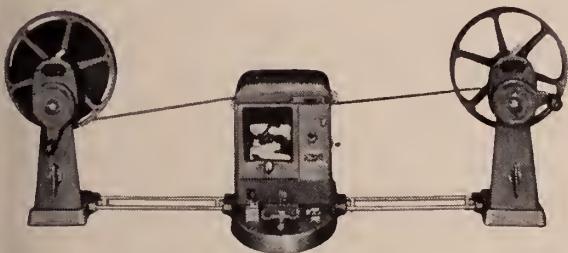


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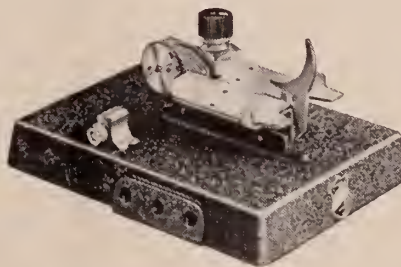
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Color Film for Trick Effects

Simpler than with black & white

By LARS MOEN

In filming stunts and trick effects, what about color film? How does its use affect the results?

There are a few basic differences. First, color film is slower, demanding a larger lens aperture. The light under which a scene is shot must be of the right color, and exposure must be more exact. The consequences of these are not all self-evident, which makes it of interest to run through the normal bag of tricks and note what they are.

Take, first, the simple fade-in or fade-out, which can be made by the use of the lens diaphragm. For a fade-in, the shot is started with a hand in front of the lens, then the obstruction is taken away and the lens is opened slowly from its smallest aperture to the correct aperture for the scene. For a fade-out, the diaphragm is closed down and then the hand is brought over the lens. It is one instance where the larger stop needed in shooting color film is a definite advantage.

Fade-in, Fade-out

With black-and-white film, we may shoot out of doors at $f/11$ or even $f/16$. Since few cine lenses go below $f/16$ or $f/22$, this leaves us only one stop to close down or open up, which means that we obtain only a slight fading effect, coupled with an abrupt darkening or lightening by the hand.

On color film, under the same circumstances, we are likely to be shooting at $f/5.6$ or $f/8$, which means that shifting the diaphragm to $f/22$ will have a very pronounced effect. In fading out, for example, the scene will be darkened very considerably, so that when the hand blocks out the remaining image, there will be no abrupt jar.

Fades in color do have one frequent defect, but it is not serious. When the scene is partially faded in or out, the color balance changes markedly, so that the whole picture may go rather blue, for example, before it has faded very far. There is nothing that can be done about this; it springs from the simple fact that color film is manufac-

tured to be in balance at a certain normal exposure level, and when we change the light level materially, the color balance no longer holds.

Dissolves and Wipes

In the case of lap-dissolves, in which one scene fades out as another fades in, this out-of-balance effect is even more noticeable. At the mid-point, with one scene faded half out and another faded half in, screen brightness approaches normal but the color may be considerably out of balance. However, on this point there is nothing you can do about it, save wait for the day when color film improves in latitude and balance.

The wider aperture used for color makes possible a very smooth dissolve, since, just as in the case of the fade, there is a longer range from the stop at which the scene is being shot to the minimum aperture on the lens.

The usual procedure in making a dissolve is to fade out on one scene, move the film back to where the fade started, then fade in on the new scene, so that the fade-out and fade-in overlap throughout their length. For real convenience this demands a camera wind-back, but many amateurs who don't have this luxury make out very well by opening the camera in a dark room or a changing bag and moving the film back a suitable amount by hand.

Another favorite method of making fades and dissolves is by the use of a fading glass—a glass strip which is transparent at one end and grows progressively more opaque toward the other end. This is simply moved across in front of the lens, and the question of aperture no longer occurs. If you use this sort of a device, and like to experiment, you may be able to do something about those fades which change color when the picture has only partly disappeared. Simply apply a little of the opposite color to the fading glass, starting at about the point where you estimate the film goes out of balance, and increasing the depth of color as you approach the opaque end. If the scenes go bluish, for example, use yellow dye or transparent paint; the colors used for tinting photographs

should be suitable. You may have to apply a bit of gelatine to the glass to make the color adhere, or you may find that a few drops of stale beer rubbed on the glass and allowed to dry will turn the trick. This is strictly for the experimenter, but can be made to work.

So far as wipes go, color does not introduce a great deal of change. Most wipes are made by some mechanical means, and so many schemes for the purpose have been published that it would be difficult to catalogue them all. Probably the commonest involves some sort of sliding mat, which is moved across in front of the lens so as to gradually wipe one scene off, then the movement is reversed to wipe the next scene on.

In making such wipes, we usually want a reasonably sharp dividing line, rather than a fuzzy one. This means that the sliding mat must be far enough away from the lens to be somewhat in focus, and the distance necessary for this depends on the stop at which we are working. It is just possible, therefore, that if a given set-up has been adjusted for best results with the small apertures used in black-and-white, the wider aperture used for color may necessitate placing the mat a bit farther from the lens. This, in turn, means a correspondingly larger mat.

Double Exposure

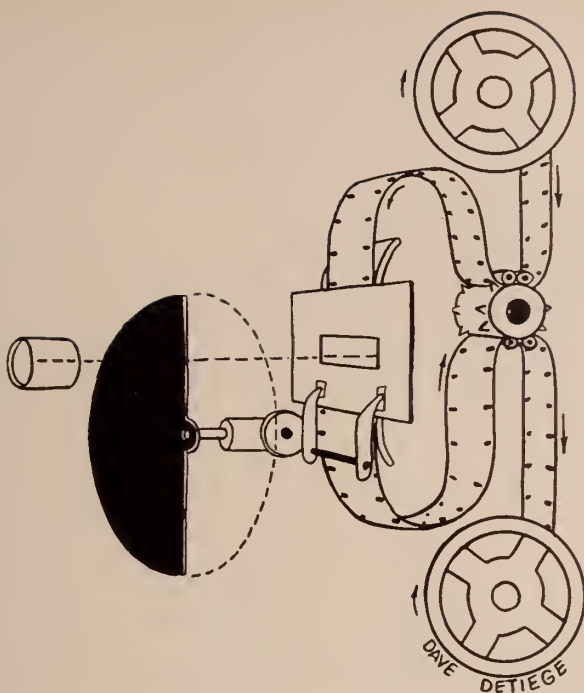
Effects of double exposure usually involve simply running the same bit of film through the camera twice, once with a certain object or person and once without. As a result, the person or object appears transparent and ghostlike. In other cases we may film the "ghost" separately against a black background. Neither method offers any special difficulty in color, but since the ghost image will usually be considerably under-exposed we must be prepared for a certain amount of color falsification. However, as we are usually aiming at the effect of a supernatural being, or the like, this unreality of color actually is desirable and helps create a spooky effect.

The split-screen shot is a scene of the sort which permits an actor to play two roles on the screen at the same time, shake hands with himself, and the like. Half the film is covered and one portion of the scene is shot. Then the film is wound back, the other half of the film is blocked out, and the remaining half of the scene is made.

In professional cameras, there is a special aperture close to the film where a mat may be placed to cover part of the frame, but with most amateur cameras it is necessary to use a black card a little distance in front of the lens, as mentioned in connection with wipes.

In the case of color film, care must be

● *continued on Page 79*



Your Camera and How it Works

Fundamental operation principles

By JASON WOODBINE

WHAT is the camera, how does it function and what are its parts? There are many types of cameras, but certain features are common to all.

The earliest camera, long before photography, was simply a box with a lens at one end and a surface at the opposite end on which the image formed by the lens could be viewed. This image, of course, could not be preserved, though an artist could trace around the outlines of the objects portrayed and thus make an accurate drawing. When photography came along, a little more than a century ago, an important item was added—a sensitive plate which would make a permanent record of the image.

Half a century later, evolution took another step forward, and the motion picture camera appeared. The basic difference between an ordinary camera and a motion picture camera is like the difference between a rifle and a machine gun. The rifle fires one shot, then needs to be reloaded, while the machine gun fires a rapid sequence of bullets automatically. In the same way, the ordinary camera takes one picture, then must have fresh film moved into position, while the motion picture camera takes many pictures, one after

another, as long as we keep the motor going and as long as the film lasts.

Generally speaking, home movies are filmed at the rate of 16 pictures for each second that the camera is in operation. These tiny pictures are called "frames," so you will usually see normal camera speed referred to as "16 frames per second," or simply "16 f.p.s." When you next see this expression, you will know that a frame is nothing more than one of the tiny individual images on the film.

To take pictures at the rate of 16 per second, the whole action has to be made automatic, like the movement of the cartridge clip in a machine gun. There must be means of moving the film in 16 little jumps forward each second and means of cutting off the light 16 times per second while the film is moving (called a "shutter," because it "shuts" off the light for the desired period).

To move the film forward, we must have a source of power, and this is the function of the camera motor. This motor generally is spring driven, though there have been cameras powered by compressed air or batteries.

The camera motor is basically a clockwork mechanism, a powerful spring is wound up tightly by hand. Its natural tendency is to try to un-

wind, and in unwinding it sets in motion the gears and wheels which make up the motor. To control its speed, it has a "governor," which plays the same part as the balance wheel of a watch, or the pendulum on an old fashioned clock. When we set the camera for "16 frames per second," what we are really doing is to set the governor so that it will oblige the motor to run at the speed which will give us that number of frames per second.

The mechanism of the motor is completely enclosed, and so long as it works properly the motor will require no attention. The instruction book will tell you whether or not it requires oiling; many motors are self-lubricating and should never be oiled.

One important thing to find out is just how many feet of film the motor will put through at one winding. The instruction book may tell you, but you can get an exact idea by running the camera empty and noting how far the footage counter moves before the camera shows the slightest sound of slowing down or hesitating. If it is 30 feet, you will know that 30 feet is the limit you can put through at one winding. However, don't sail too close to the wind. Rewind a little oftener than necessary. If the limit is 30 feet, wind the motor again at the end of 15 or 20 feet. When starting to shoot a scene, wind the motor first. So long as you don't force the mechanism and overwind the motor (which is almost impossible) there is no harm in keeping the motor well wound, but if the motor slows down in the middle of a scene, you'll just have to shoot it over, and that much film will be wasted.

So much for the source of power. The next thing is to apply it to the movement of the film. Since the film is on a roll, we want to unwind that roll just fast enough to give us film for 16 images or frames each second. We want to bring the film to a stop just behind the lens, admit light through the lens to make one picture, shut off the light, move the exposed bit of film out of the way, stop the film again—and so on, 16 times per second. Which means that at the point behind the lens where the image is photographed, the film will not be moving continuously, but will be starting and stopping 16 times per second, or, as the engineers put it, it will be moving intermittently.

Now all of this has to be done accurately, and we can't depend on merely gripping the film by friction, since the slightest slippage would spoil everything. (You would be surprised to know how many years it took to solve that little problem back in the days when the motion picture was being born!) So we place a row of tiny holes along the edge of the film,

● *continued on Page 77*

THE CINE



Eliminating Parallax

Professional movie cameras, in the studios, avoid parallax by a "rack-over" arrangement which moves the taking lens into the spot which the view finder lens occupied while the

shot was being lined up. In that way, no matter how close the subject to the camera, the taking lens will cover the field that was seen in the view finder.

The same idea can be applied to any camera in a number of ways, but one of the best we know of is shown in the accompanying drawing. As will be seen, it consists of one slotted piece with a base which attaches to the tripod, and a similar piece without slot which has a block which slides back and forth in the slotted strip, and carries a platform at the top to which the camera is attached.

Measure the distance from the lens center to the view finder center, both horizontally "A" and vertically "B." Make a paper pattern and connect the two centers by a line. The two strips and the slot should slant at the same

angle as the line connecting the two centers. The slot should be the length of the line connecting the two centers, plus the length of the block which slides in the slot. A machine screw with wing nut and washer clamps the device in whichever position is desired. A $\frac{1}{4}$ " 20:thread washer is set into the base, to attach to the tripod screw, and a machine screw of the same thread is used to hold the camera to the platform. Countersunk wood screws fasten the parts together. Brass screws are a little more expensive than iron, but they make a neat appearing job, and their freedom from a tendency to rust is an advantage.

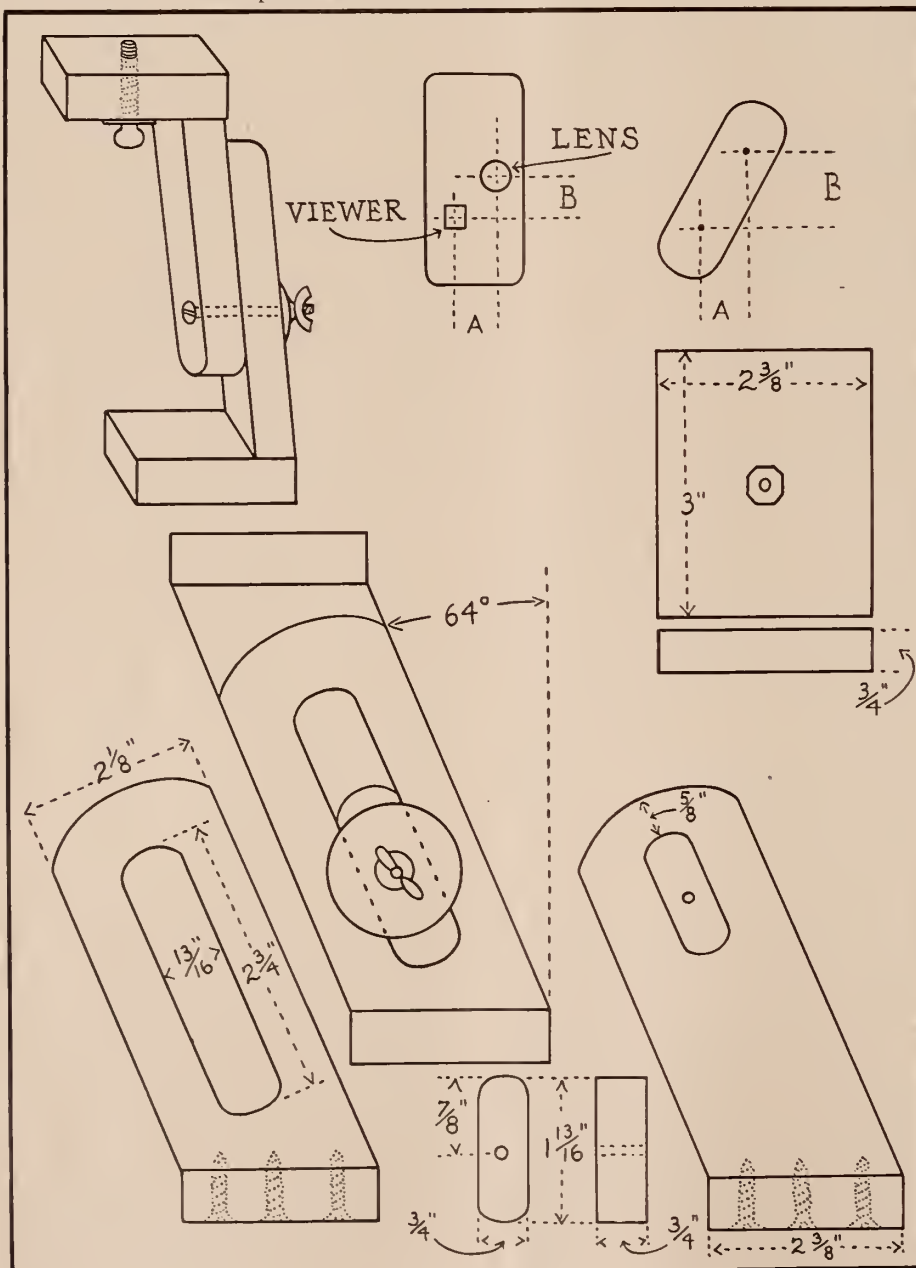
The model shown here is constructed of $\frac{3}{4}$ " wood throughout. Anyone having a small home machine shop could make it up in metal somewhat more compactly. The general idea, however, can be adapted to almost any camera, and will solve the problem of centering titles and closeups of any nature.—A. B. Eaton, New York.

Test For Steadiness

How steadily can you hold a camera? A rapid test can be made, using a small pen-light fastened to the camera with scotch tape. Without film, make a dry run with the pen-light focused on a wall. The edge of the light should come to a line or other mark on the wall. Watch this edge as you film, or have an assistant watch it. Is it steady, or does it waver a little?



This can be made a parlor game to see who can hold the camera the steadiest. A ruler or other gauge fastened on the wall can accurately measure the amount of waver. Try the test at various distances, too. For a stronger light, an electric bulb can be placed inside the camera to operate through the lens. In any case, you probably will decide that a tripod is a valuable accessory to be used whenever possible.—Neil Kaplan, Minneapolis Minn.



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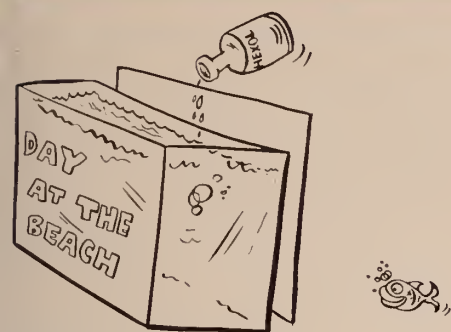
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WORKSHOP



Color Background

Backgrounds for color titles are easily shot with the aid of a flat-sided bottle of clear glass, or a small glass tank with flat sides. Fill with luke-warm water. Place a transparent title on one of the flat sides, and behind the bottle place a sheet of colored paper or cloth, illuminated by photofloods. A little front illumination is also placed where no reflections are thrown back into the camera lens.

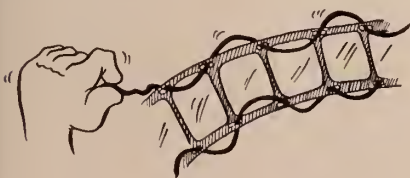
Fill an ordinary eye-dropper with a pine oil emulsion antiseptic, such as "Hexol," obtainable at any drug store. Before starting the camera, squirt the pine oil solution into the warm water. The result will be an ever changing pattern of cloud formations of vivid whiteness.

If the effect of a natural sky is desired, blue material should be placed behind the bottle, but other colors also produce interesting results. If desired, the colored background may be dispensed with, and the water itself colored, using watercolors or dyes. Added color effects may be created by cross-illumination of another color from a small spotlight, which would tint the white clouds.

The title letters may be opaque white or a tinted paste-on letters, or, if these are not available, the title may be typed on cellophane through black carbon paper. The cellophane sheet is then taped to the face of the bottle smoothly. Photographic titles on sheet film, or hand lettered titles in white on clear celluloid, also are effective.—*Walter Tompkins, Santa Barbara, Calif.*

Developing Reel

One of the most convenient methods for the development of moderate lengths of film is the Correx-Type apron and reel. The apron consisted



of a strip of heavy celluloid of the same width as the film. Along its two edges are embossed a series of "bumps" at close intervals. The apron and film are wound up together on the reel, with a layer of apron between each two turns of film. The raised points on the apron (which touched only the perforations) keep the film out of contact with the apron and permitted a free flow of the developing solutions. The whole thing lies flat in a tray or tank, so that a very small amount of solution is required. One of the great merits of the Correx system is the ease of loading film into the reel, even in total darkness, since it is only necessary to lay the negative film on the apron at a point near the hub, then start winding and continue to the end. No grooves to stick or bind, no pins to find in the dark.

This system can be set up at home very cheaply, in a slightly different form, and would even be adaptable to lengths of 100 feet. All you need is some blank film, some rubber cord and a reel. The blank film can be some spoiled film, surplus film, or whatever you have handy. Remove the gelatine from the film with Chlorox, caustic soda, or the like. (Even Drano will do.) The film should be a few feet longer than the longest length you want to develop.

Now go to a hobby shop which handles model airplane supplies and get a quantity of 1/16th inch rubber cord of the type used for model airplane motors. This is the smallest diameter made. Get two lengths about 25 per cent longer than the apron. This cord cost me a cent a foot.

Now, thread the rubber cord through the perforations along each side of the apron, lengthwise, down through one perforation, up through the next, and so on. The result is a series of little rubber loops on both sides of the apron which will hold the negative out of contact with the apron, yet permit a free circulation of the developer.

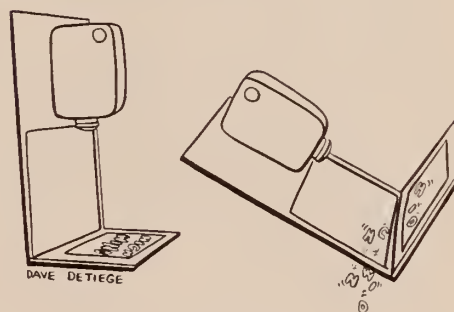
All that remains is to provide a waterproof reel on which to wind this. A simple solution would be to take a projection reel of somewhat larger size, such as a 400-foot reel for a 100-foot film and apron, and coat it thoroughly with a suitable paint. Most photographic stores handle some type of acid-resistant paint.

Alternately, a simple flange and hub could be made out of plywood, plastic or metal, leaving the top side uncovered. This has the advantage that

reversal development can be carried out, including re-exposure, without removing the film from the apron and reel.

The loaded reel can be set in a flat tray of suitable size, or one may easily be made from a cake pan or other flat dish. Agitation is accomplished by rotating the reel gently from time to time, and moving it up and down slightly. Even wet film can be loaded into a reel of this type without damage or difficulty.—*A. B. Eaton, New York.*

Animated Title

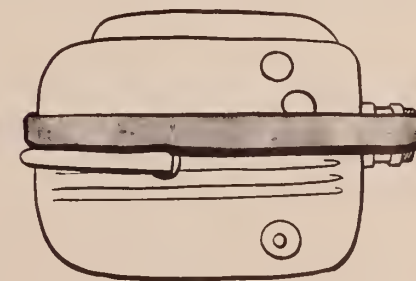


The use of alphabet soup letters for titles is not new, but amusing use may be made of them. It can be done with any movable title characters.

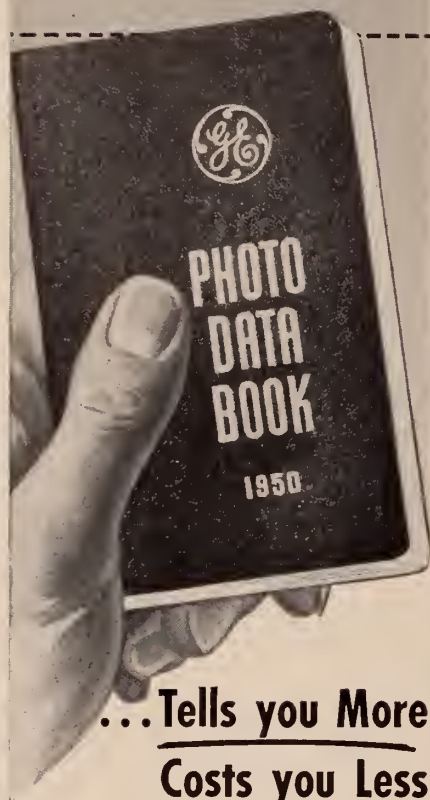
With a title, "Night Falls," I set this up with the titler vertical and started shooting. When I had the required footage, I swung the titler slowly up to a horizontal position, until the letters slid gradually off. By doing this outdoors, the lighting remains constant.—*Burton Marks, Akron Ohio.*

Lens Cap

A lens cap that is never forgotten when taking pictures is one that fits over the viewing lens as well as the taking lens. It consists of a wide rubber band which is large enough to go around the camera. A band cut from an inner tube is ideal for this purpose. The rubber, of course, should never touch the glass lens surface.—*Ed Weber, Chicago.*



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NEW PRODUCTS

B & H Lenses Have Uniform-Step Magnification

From Bell & Howell company comes word that four of a new series of seven highly-corrected lenses for 16mm motion picture cameras are now ready for delivery.

Lenses in the new series will be in the following focal lengths: .7 inch, 1 inch, 1.4 inch, 2 inch, 2.8 inch, 4 inch, 5.6 inch.

The magnifying factor selected is 1.4, and it will be seen that any one of the above focal lengths multiplied by that figure will equal the focal length of the next longer lens in the series.

Calibrated in the new T stops, including one wide-angle and three telephotos of exceptional speed, the new lenses are:

- 1. .7 inch T 2.7 (f/2.5) B&H Super Comat
- 2. 1 inch T 1.6 (f/1.4) Taylor Hobson Cooke Ivotal
- 3. 2.8 inch T 2.5 (f/2.3) Taylor Hobson Cooke Panchrotal
- 4. 4 inch T 2.5 (f/2.3) Taylor Hobson Cooke Panchrotal.

All lenses are equipped with click-stops, all are in focusing mount, and all are Filmocoted. In addition, the two Panchrotals include extremely legible depth-of-field-scales based on a circle of confusion of 1/500th inch. All lenses have the standard C mount for 16mm cameras, and one—the Ivotal—is also available for B&H snap-on mount 8mm cameras. The three other lenses in the new series are expected to be announced in the coming months.

AnSCO Film

Lower prices for motion picture films, effective December 1, are announced by AnSCO. The price of 100-foot rolls of AnSCO Color Daylight and AnSCO Color Tungsten 16mm movie film are cut to \$9.18 plus tax.

Twin-eight Hypan and Triple S Pan in 25-foot rolls are reduced to \$2.68 plus tax. The latter are black-and-white AnSCO motion picture films.

Dynacolor Film

Dynacolor Movie Film is available in Daylight and Tungsten Types. It may be used in any standard amateur motion picture equipment in the same way as black-and-white film.

Dynacolor Daylight Type Film exposure indexes are: Weston 8, A.S.A. 10, G. E. (old) 12.

The color balance of the Daylight Type Film is adjusted to give the best rendition of average subjects in bright sunlight without any necessity for the use of filters.

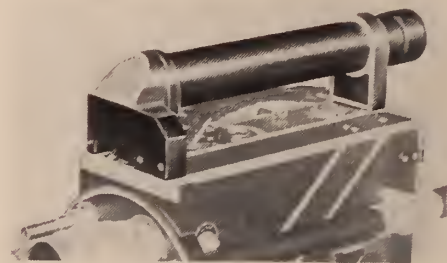
Dynacolor Tungsten Type Film ex-

posure indexes are: Weston 12, A.S.A. 16, G. E. (old) 20.

The color balance for Dynacolor Tungsten Type Film is adjusted to give best results when exposed with standard photoflood lamps and without any correction filter.

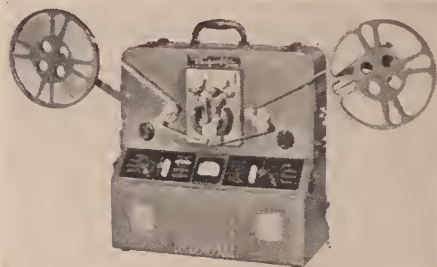
Reflex Finder Magnifier

A reflex finder magnifier designed for the Cine-Kodak Special camera is offered by Par Products Corp., Hollywood, California, which claims the following features:



1. Dual power—7x for composing, 15x for critical focusing.
2. Offset feature allows use of 100, 200, or 400 foot magazines.
3. The magnifier is rigidly attached to the camera but easily removable.
4. Can be used as a handle without affecting accuracy.
5. Styled to harmonize with the Cine Special design.
6. Variable magnification of 5x to 20x available at small additional charge.
7. The image is erect and corrected from right to left.

Magnefilm Recorder



Movie-Mite Corporation announces the addition to their line of sound photographic equipment of a new magnetic FILM recorder, the Magnefilm Recorder. It is a synchronous motor driven, 16mm magnetic film recorder. It is ideal for location sound recording for film producers, radio stations, T.V. stations, or anyone desiring high fidelity sound recording. Complete unit is housed in one case.

Cine Printer

Superior Bulk Film Company announces its new De Luxe Cine Printer which is designed to make copies of 8mm and 16mm silent movies and 16mm sound movies. The price is

\$99.50 plus excise tax. A standard model for 8mm and 16mm silent also is available at \$69.50 plus excise tax.

The Cine Printer is motor driven—400' capacity and has eleven light control changes for printing.

Projex Enlarges the Screen Image

The size of screen that can be used in the average home is limited by the distance of the projector. To make larger images possible with the same projector throw, the Projex lens has been developed by Spiratone, 32 Steinway St., Long Island City 3, N. Y.

An auxiliary lens, it fits over the regular projector lens of 8mm or 16mm projectors. Projex Jr. (\$9.95) for 8mm projectors, doubles the image size. The Projex Sr. (\$12.95) quadruples the image size with 8mm projectors, and also with most 16mm projectors.

Projex lenses are available to fit most projectors, and may be used with either black and white or color projection.

Super Cinephor 16

A unique, high-speed lens for 16mm movie projectors is now in production.

Designed for serious amateurs as well as professional users, the six-element, anastigmat $f/1.6$ lens, was developed over the past two years by Bausch & Lomb Optical Company. It rivals the firm's professional Super Cinephor model used in hundreds of large movie houses throughout the U.S. Its sealed, one-piece mount fits all sound projectors with the standard one and $\frac{3}{16}$ -inch barrel. The two-inch lens is in full production for immediate distribution.

Cooke Lenses.

After conferences with officials of Taylor, Taylor, Hobson, English lens-making firm of the J. Arthur Rank organization, Bell & Howell Co. announced that its purchases of English lenses would be materially increased in 1950. The English firm has been known since 1886 as one of the world's leading producers of fine lenses. Taylor Hobson "Cooke" lenses are used in the motion picture cameras of many of the major Hollywood studios.

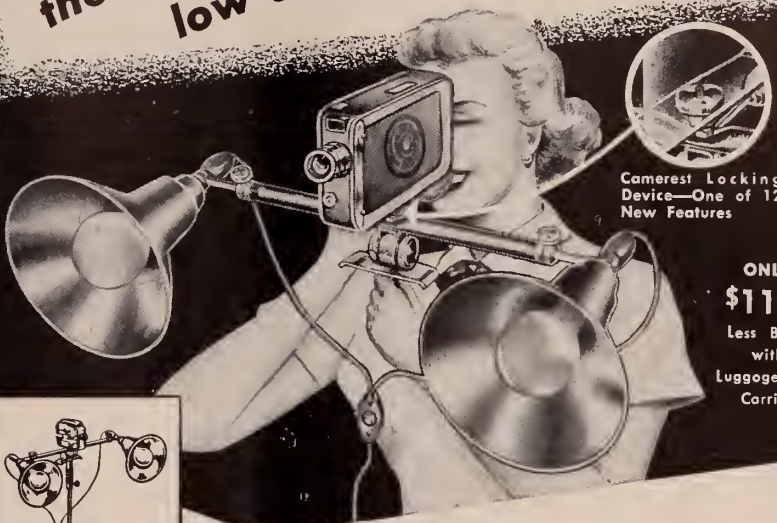
Booklet on Lighting

When shooting indoor pictures, the advantages of a fast lens and film often are nullified by inefficient lighting units. Reflectors are often adequate, especially when they are too small for the lamps used in them.

Information on balancing lights, adapting lights to subjects, electrical data and special problems are treated in a handy pocket booklet, "Make Better Indoor Pictures," provided by James H. Smith & Sons, manufacturers of Victor lighting equipment. The booklet is free at photo dealers, or direct from the company.

Mount...Aim...Shoot...

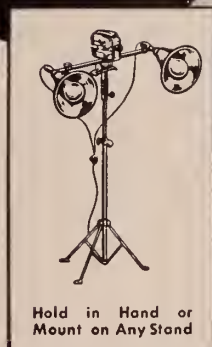
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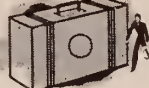
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***This film is sold IN BULK ONLY for Home Processing.

Price List

100 feet	16mm	\$4.00
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50 feet	16mm for magazine loading	2.25
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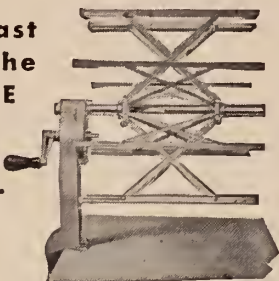
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Diablo Film Claims 200 Tungsten



Night filming has been made widely possible with the new Diablo Film, distributed by Egon A. Dittman, Box 734, Berkeley 1, Calif., which is claimed to have a Tungsten emulsion speed of 200. A football parade, flower show and other night activities were filmed successfully in a test run by Dittman to indicate the high sensitivity of the film to Tungsten illumination.

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Victor Amplifier.

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The Stevens Detachable Camera Base (\$5.00) for the Bolex cameras, provides a large, flat bottom surface which insures rigidity on tripod or titler or any flat surface. Finish matches the camera. Stevens Engineering Co., 2604 Military Ave., Los Angeles 64.

Portable Lighting Unit

Testrite Instrument Co. announces the No. 55 and No. 55/4 Handilites. These units support 8mm, 16mm and still cameras, and give a good flat lighting effect which is ideal for color work. Easily held in the hand or placed on a tripod or light stand, it has a convenient switch, near the red catalyn handle. Model 55, \$4.50, accommodates two bulbs as illustrated, and Model 55/4, \$8.85 list, accommodates four bulbs and contains a dim-bright switch with fuse. Light stand for above units \$3.75 list. Testrite Instrument Co.

Film Reperforation

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Sterling Films

Sterling Films, Inc., is now located at 316 W. 57th St., New York 19, N.Y.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★★**THE KILLER CALLED TWICE.**
260 foot 8mm Kodachrome by Leslie Rodger, Bombay, India.

A thriller, this tells the story of a burglar who is *almost* a killer—until he is accidentally killed by a fall at the scene of a burglary. The opening scene is an automobile wheeling around the corner and then stopping, so that the door may serve as a background for the opening title. Opening scenes show close-ups of the walking feet of the killer. The camera gradually rises to take in the whole figure, in a very dramatic manner. The film contains a fine matte-box shot, through a keyhole, for an iris-in effect. Suspense is well maintained at the scene of the "near murder," by hands reaching from behind curtains and just missing the throat of the victim—a woman owner of precious jewels. In the burglary scene, a spotlight is used to follow the actions of the burglar and is well done. Photography, lighting, titling, editing and continuity all excellent. The end title appears as a sheet (upon which is painted "The End") is drawn up over the body of the would-be killer.

CLUB NEWS

The "Filming for Fun" Contest of the *Northern California* Council of Amateur Movie Clubs is open to all amateur 8mm and 16mm movie makers in Northern California. All entries must be made through a club affiliated with the Council. The Grand Academy Award Contest of the Council will be held in May or June of this year, with approximately \$5,000.00 in prizes to be distributed. A traveling salon of prize-winners will be shown to member clubs.

The "Cine-Bug," monthly bulletin of the *Petaluma, California* Cinema Club, made up the December issue as a Christmas greeting, which included a large picture of Santa Claus with a very good verse printed around the picture and a complete list of members and their addresses. Really a fine Christmas card.

At the annual banquet of the *Los Angeles* 8mm Club, Fred Evans won first prize and the Babb Achievement Trophy for his film "Newsreel." Second prize went to Bob Beazell for his "Wedding of Mavis Davis." Third prize and the Horton Vacation Trophy was awarded to Bill Millar for "Death Valley Travelog."

The *Brooklyn* Amateur Cine Club presented a benefit showing of several members films for the Norwegian Hospital, of that city.

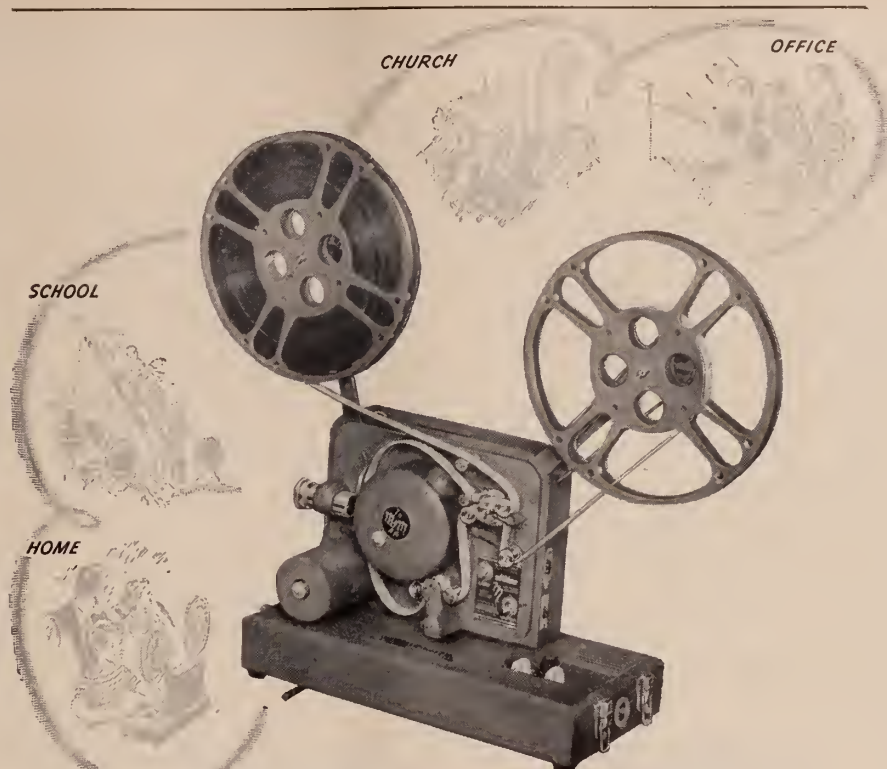
Final judging for the 1949 General Contest of the Metropolitan Motion Picture Club, *New York City*, consumed five and one-half hours. Entries, all 16mm, ran from 125 to 1325 feet. Prizes awarded were: First, \$75.00—"Jones Beach," by George Mesaros. Second, \$50.00—"Tumbling Waters," by Leo Heffernan and third, \$25.00—"Winter Escape," by Mannie Lovitch.

Each person attending the Annual Christmas Party of the Amateur Motion Picture Society of *Albany, N. Y.*, brought a gift suitable for a girl 5 to 17 years old. These gifts were then presented to the girls of St. Vincent's Home.

The *Washington* Society of Amateur Cinematographers added 28 new members to their rolls in two months time. This club can well be proud of its very attractive, 2 color, printed bulletin, easy to read and informative.

The prize contest for a name for the monthly bulletin of the *Berkeley, Calif.* Movie Club was won by Mrs. Walter Hoener, with the name "Reel Dope." This club has formed a committee on "Group Productions" which serves as a master clearing house on movie projects, aiding the filmer to procure talent, special equipment, effects, etc.

Peninsula Home Movies, Unlimited, *San Mateo, Calif.*, will start classes in Photography in February.



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BOOK REVIEWS

Say It With Your Camera, An approach to creative photography, by Jacob Deschin, with 24 pages of photographs, Whittlesey House, New York City, \$3.00.

For almost 15 years, Jack Deschin has been writing books about photography. Most of them are on technique, but, he says, "It takes more than technique to make a picture."

Individuality is what makes your pictures memorable, and to show how to put it on film, this book is divided into three parts. *Picture Your World* reveals how rich a medium for expression photography can be if you picture the world you know.

Techniques are Words, the major portion of the book, shows that photographic techniques may be applied universally once their essential meanings as words and expressions are grasped. Here are shown specific ways in which the photographer may begin to work creatively.

New Patterns, the third part, shows the relationship between subject matter and the photographer's own life. Throughout the book, Mr. Deschin calls attention to some of the finest photography of today, and shows the reader how he can approach its perfection.

The Red Shoes Ballet, A study by Monk Gibbon. Illustrated. Auvergne Publishers, New York, \$5.75.

The smashing success of "The Red Shoes Ballet" film, is a tribute to the maturing tastes of the American film-going public, as well as a just reward to the producers for their faith in a film based upon the classical ballet theme. After reading Monk Gibbon's, explanations, comments and descriptions on the making of "Red Shoes," we can get a better understanding why THIS ballet film succeeded where others failed, both artistically and commercially. The camera, for example, was not used as the "eye" of the legitimate-theatre audience. Under the brilliant directing of Powell, the composer, editor, dancers, scenic-artist and script-writers were able to employ the media peculiar to film-making, and thus avoided the usual pitfalls of the dance film. "Red Shoes" is primarily a film, and the relation of stage to audience in the ballet is secondary.

Monk Gibbon's detailed account of the making of "Red Shoes," from the initial idea, employment of artists, technicians and dancers to the actual shooting of the script, affords an inside into film production. Five exquisite full-page color plates and scores of black and white illustrations form a stimulating pictorial record which every movie maker and dance enthusiast will treasure.

The Film Hamlet, edited by Brenda Cross. Illustrated. Auvergne Publishers, New York, \$2.25.

This important new film book puts on record the experiences and opinions of the technicians, actors, director, editor, producer and others connected with the making of Laurence Olivier's film version of "Hamlet." Some of the essays, such as Desmond Dickinson's fascinating commentary of his use of lighting and adaptation of the camera, are of particular value to the practical movie-maker. In the category of the "practical," fall Roger Furse's remarks on the creation of costumes and scenic designs, Carmen Dillon on the building of sets, and Helga Cranston on the editing of "Hamlet." All of the essays, including those by Jean Simmons, Stanley Holloway, Alan Dent, Muir Mathieson, Harcourt Williams, Samuels, William Walton and others, have been written in such a style that, even when discussing technical matters, they will prove to be delightful reading for the casual film-goer.

Vacation Filming

• continued from Page 65

on static snapshots such as motionless scenery or people just looking at the camera. Find something for them to do, if it is only walking away or throwing bread crumbs at sea gulls.

Props are important. In the West, there are exotic cactus plants, desert flowers, and magnificent rock formations. Along the seashore, sand dunes, worn cliffs, stunted trees, and picturesque palm groves await filming. In the mountains, there is the grandeur of pines, the beauty of cliffs and the pictorial magic of snow.

Also, there are people—including local types such as the grizzled Indian, weatherbeaten fisherman or old mountaineer. They usually like to be asked before being filmed, but become enthusiastic subjects at the drop of a hat—or a coin.

Give them something to do, whether it be mending nets, riding horses, or carving curios. Talk to them until they forget about the camera.

Closeups are important. When we speak to a person, we see him at close range. Let your pictures do the same. Bring your audience face to face with the character.

In Florida and other beach resorts the brilliance of the sunlight, the brightness of sand and water, and reflections from white buildings all unite to create unusually bright scenes. This requires a reduction in lens aperture of from one to two stops. A sun shade helps reduce glare.

With black and white film, an orange filter provides full correction for sky and water, giving a lush, velvety quality without appreciably

changing flesh tones. A red filter gives dramatic over-correction to sky and water, deepening them to black and causing clouds or sails to stand out vividly. The red filter is not recommended for closeups of individuals as it has a tendency to wash-out the faces and cause them to appear chalky. For sports, speed up the camera to thirty-two or forty-eight frames per second, especially with diving or water skiing.

As in beach and desert filming, the problem of contrast presents itself in the mountains. A scene may include snow capped peaks, brilliant sky, dull rocks and impenetrable pine tree growths. The snow and sky may call for $f/12$, for example, while the dark vegetations demand $f/4$. This means that a choice be made. Decide which part of the scene is most important, and expose for it, ignoring the rest.

In black and white filming, the combination of an Aero 2 and a 50% Neutral Density filter will soften contrast and glare in snow scenes. This filter combination darkens sky without increasing the contrast of the remainder of the scene. For emphasizing snow texture, these filters offer an ideal solution.

Expose for the snow in long shots where other details are a minor part of the scenery. For closer shots, try to choose angles which will show a minimum of snow—and expose for the principal objects.

In long shots of mountain landscapes, another serious obstacle is the photographing of the invisible ultra-violet rays which show up as a curtain of purple fog. For shooting such scenes in color film, the use of a Haze filter is recommended to "weed-out" the ultra-violet.

Skiing offers a virtual field day for the movie camera. Slow motion and low camera angles are particularly effective. To avoid blurring, place the camera at about a 45-degree angle to the path of action. To make the sport appear more thrilling, the camera can be tipped slightly to make a slope seem steeper.

A careful job of editing starts with titles that further the mood of the movie. It's good to be on the watch for the "rustic" type of sign—the descriptive marker made on tree bark or wood. The beach offers sea shells to spell words or sand to trace copy with. The desert supplies colored stones. There are pine cones and branches in the mountain areas, or even twigs placed in the snow to spell out words.

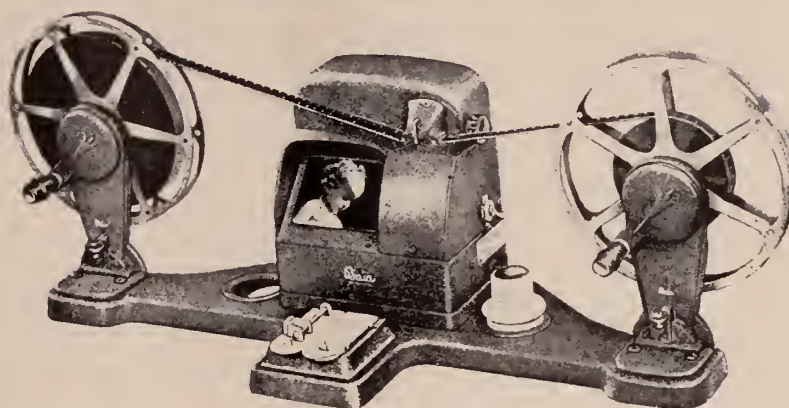
Your Camera

• continued from Page 69

taking care to space them very evenly. Then the film can travel over little drums with teeth around the edge (called sprockets) and since the perforations in the film will fit over the



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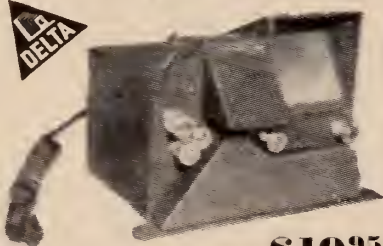
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make up the film transport mechanism. If your camera happens to be of the magazine loading type, which is very likely these days, you will never see this mechanism, because it is inside the magazine. However, you will see the claw move up and down when the motor runs with no magazine in the camera. If the camera is of the spool loading type, you can see all of the parts.

If it is spool loading, the camera will have a film gate—a hinged metal plate to hold the film flat and in the correct position behind the lens. If so, this gate must be kept scrupulously clean. Little particles of film have a tendency to cake in the gate, causing serious film scratches. So clean the gate frequently with a soft cloth, and if there is any accumulation of hard matter, remove it with something like a wooden toothpick, moistened if need be. Never, never use any metal object which might scratch the gate, or you may do it permanent damage.

Up to this point, we have purposely omitted any discussion of a very important part of the camera—the lens. This item is so vital that we are going to devote an entire article to it.

We shall, at this point, mention only one point about good camera operation, but it is a vital secret of good picture making. Hold the camera steady, and hold it still. Find a comfortable, relaxed position so that you can hold the camera with a minimum of shake, point it at the scene you want—then *hold it still* for the duration of the scene! Don't bob around like a prizefighter shadow-boxing. Hold the camera still, and when you see the pictures on the screen, you'll be glad you did. So will the spectators, family, friends and neighbors, to whom you show your films. After all, the only reason for making a film is for the pleasure of showing it.

Color Film

• continued from Page 68

taken that both halves of the scene not only receive the same exposure, but also that they are exposed to light of the same color. Scenes of this type usually take up some little time in preparation and rehearsal, and if the light should change materially between the shooting of the two halves—white clouds drifting about, haze developing, or other weather change—the two portions may fail to match. The simplest way to insure this is to shoot scenes on a day when the lighting conditions are stable. Otherwise, a color temperature meter and suitable correction filters may be needed.

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will be slowed down very considerably when the picture is screened. If we shoot at 12 or 8, screen action will be correspondingly speeded up.

Two favorite effects which involve no serious difference in color are reverse-action and stop-camera shots. Reverse action is probably the all-time favorite in camera tricks with the beginners, and with a good many more advanced home filmmakers. The camera is held upside down and the scene shot as usual. When the film comes back, this scene is cut out, turned end for end, and joined up again. Everything will then proceed in reverse.

Stop-camera is almost as easy, and also very popular. The camera is stopped at a given moment, and something is taken away from the scene or added to it. Then the camera is started again. The screen effect is that of a sudden disappearance or appearance, whether it be an object or a person.

Masks for Effects

• continued from Page 64

key from the rest of the picture in order to accentuate it as a dream.

(D) The size of the mask will vary according to its distance from the lens. This does not matter with straight vertical or horizontal divisions, provided the mask is large enough. But where irregular shapes are used, the mask must be just the right size, and this can be determined for a one-inch lens (16mm camera) or half-inch lens (8mm camera) by multiplying .4 by the number of inches in front of the lens for the width of the mask, and .3 for the height. For instance, a mask five inches in front of the lens would be .4 x 5 by .3 x 5, or 2" by 1½". It is the same formula as that applied to title sizes.

(E) For all mask shots (except such shots as dream sequences where the two parts of the shot are not taken in the same location), the camera must be mounted on a rigid tripod, or other support. It must be sufficiently rigid so that the film can be backwound without any movement whatever of the camera. This, of course, is because the scene is taken in two or more sections, and if they fail to match exactly, the whole effect is spoiled.

Tag Day

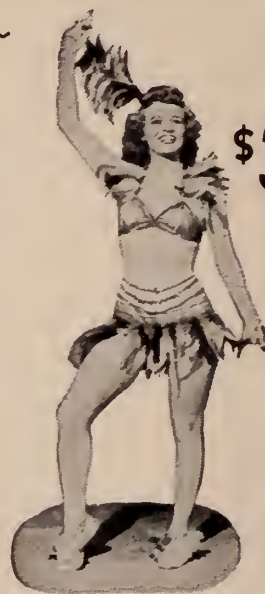
• continued from Page 63

least a beginning and end title. Short lengths left at the end of a roll are ideal for making them.

7. **Single Frames.** Don't overlook the possibilities of using a quantity of the single frame scenes which can be obtained on movie film, and used for a novelty. A San Francisco amateur made a clever Christmas card by drawing a church scene on a white card, including in the scene a picture of a

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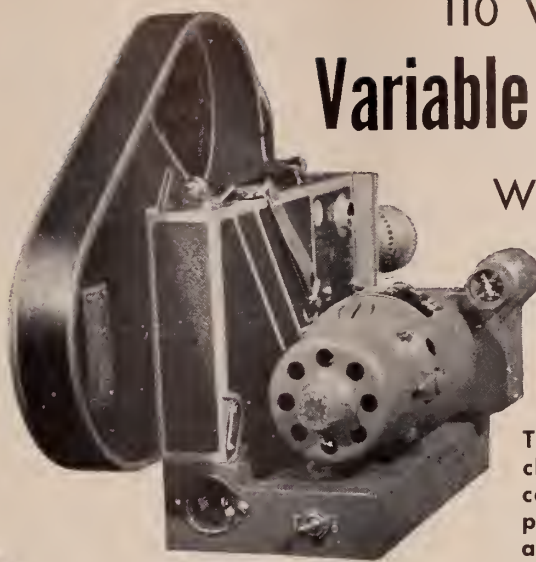
large stained glass window. He cut the card out in the window space and mounted a single 16mm movie frame over the opening. On the frame was a photograph of his home at Christmas time which could be seen when the card was held to the light, just as a stained glass window is visible only when the light streams through it. Forty such frames can be made on one foot of 16mm movie film.

8. Blossoms and Flowers. One rarely has a sufficient variety of flowers in his garden to make a full reel on the subject at any one time or season. But it takes only a moment before unloading the camera to put two or three on a tag end of color film. Big closeups of flowers are really dramatic because they fill the screen with intense color saturation and bring gasps of admiration from the spectators. Short lengths of such garden beauties collected on film that would otherwise be wasted, can be assembled into a longer film at the end of the four seasons. At least two such pictures, made in almost this same manner have won prizes in national amateur competitions.

9. Historical Pictures. One of the great human failings of picture makers, and all those who are not picture makers as well, is that they do not realize the drama which Father Time is unfolding for them in their own back yards. Its tempo is so slow that it goes unnoticed. Speed it up by collapsing several years progress in fifteen minutes on your movie screen and you'll even amaze yourself. Why not pick out a few prominent points of interest in your home town and shoot a tag end sequence on them every year or so. Clip the end off and put on a reel to store away. After a few years hook them together and project. You'll hardly know the old place. And what may turn out to be even more important is that you will someday have an historical motion picture collection of your area which will have high value and which may bring you no small income, or at least a lot of local fame.

10. Family Shots. A man in the Middle-West posed his daughter in exactly the same spot every year on her birthday and took a snapshot of her. This he continued to do until she was fully grown and married. The resulting collection of snapshots, while of only box camera quality, proved to be so interesting and of such universal appeal that *Life* magazine paid a handsome price to publish them in a three-page spread. All the man had done was to expose one section of a common roll film with methodical persistency each year. Is there any reason why the same thing could not be done with even greater success using a movie camera?

These ten ideas may start your own mind to working on how to celebrate the movie makers most valuable holiday—Film Tag Day.



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Make Movies Move

• continued from Page 61

around the campfire. All the flavor of a camping trip was in the film, coupled with continuous action which held the interest every moment.

Many of our vacation films can stand some pepping up by using this same principle. We are usually so entranced with the freshness and interest of seeing new things and places, we are inclined to devote all our footage to bringing back a visual record of just what we saw. All this is to the good, but it is made more interesting if we add to it some of the things we did.

Right there is the tipoff on making interesting screen fare. People always like to look at what other people are doing. The multi-billion dollar motion picture industry has been built solely on this one principle. We movie amateurs should figuratively cash in on this knowledge by adding a lot of doing to our movies which stress seeing.

Rear Projection

• continued from Page 60

engineers tracing cloth if not of the glossy type. It is fairly cheap but sometimes the texture shows which is certainly not good. The most ideal materials are the new plastics such as Celastoid. These give a perfect picture but if you are making your own screen some arrangement must be made to allow for expansion and contraction as plastics are very sensitive to temperature and the amount of moisture in the air.

Finally for all kinds of back projection it is good to use the shortest focus lens possible as this helps in space-saving.

Titling

• continued from Page 56

The effect on the screen will be startling. Your title will start off in its normal colors—then, as the green gelatin covers the light, the red title will go dark and the green background will glow brilliantly. When the red gelatin replaces the green one, over the light, the title background will go dark and the red lettering will light up with neon brilliance.

You can see this effect visually before you shoot it by rehearsing the stunt, and by trying different colored gelatins with different combinations of colored titles, you can produce many unusual effects.

Another colorful trick is to letter the title in slow-drying glue on a glossy, non-absorbent surface, and start filming it. Then, while the camera is running, blow colored flocking

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across the card. The flocking will stick to the wet glue and blow clear of the dry surfaces, leaving the title revealed in colored textures.

If you have a scenic photograph which you'd like to use as a title background, try this simple and inexpensive stunt. Using your photo as a negative, contact print through it onto another sheet of sensitized paper by placing the two sheets in a print frame emulsion side to emulsion side, and exposing through the back of the photograph, Fig. 7. Upon development, you will have a paper negative of the scene, Fig. 8. Letter your title on this paper negative in black paint and film the resultant negative title on inexpensive positive film stock, Fig. 9. Development of the exposed positive movie film will produce a finished positive scenic title, ready for projection.

Ideas to shoot

• continued from Page 58

can be worked into a scenario. For instance:

1. Hot Rod Herman steps into his jalopy, whizzes past the camera, and disappears in a cloud of dust down the road. The camera following him comes to rest on a road sign, "Speed Limit—25 miles."

To carry this further, the sign reveals a motorcycle cop who watches and then takes off in pursuit. For the comic effect of accelerated action, shoot at 8 frames per second.

2. Another slapstick idea always good for a laugh is the high-pressure salesman. He boldly walks past a gate which, when it closes, reveals a sign, "Beware of Dog." The camera holds on the gate for a slow 4 or 5 seconds. Then the gate flies open and H. P. Salesman comes tearing out of the yard, a large piece missing from the seat of his pants. You don't even need a dog to film these shots.

3. A sign says "Wet Paint." Dubious Dan cautiously tests with a finger. The paint feels dry. Dan grins and touches the surface with his full hand. He gets a handful of paint.

While sheepishly looking for a place to wipe the paint off, he is met by Garrulous Gus, who grabs the painted hand and pumps it in a hearty handshake. Now two people have painted hands—and the beginning of a hilarious situation is set.

Magic Eye

• continued from Page 55

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in any position. A rotating anode X-Ray tube, operating at 130,000 volts, is placed on one side of the patient, and the fluorescent screen on the other.

When the tube is switched on, the little screen glows with its X-Ray image. To film this image, an Eastman Cine Special camera is used with a normal 25mm (1-inch) Ektar, f/1.4 lens, at full aperture.

The pictures are taken in slow motion with speeds varying from 20 to 64 frames per second. The latter speed, being four times normal, stretches time on the screen. A heart beat that lasted one second in real life, thanks to the magic of "slow motion" will last 4 seconds on the screen. The advantage for the analyst are obvious.

Conventional black and white film is used—Eastman negative recording. This furnishes a negative, which is what radiologists prefer, being experienced in studying negatives.

Positive film also can be used, and in fact is preferred by some physicians who prefer to study positive images like those on the fluoroscope.

An 110-volt electric motor drives the camera so it is not necessary to wind it by hand. A lead shield, placed over the camera, protects it from stray X-Rays. The entire camera unit is portable, probably the first in the world for this purpose.

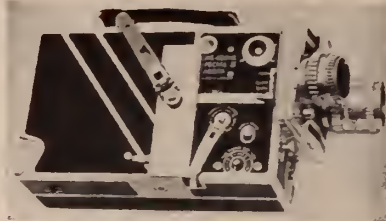
A right-angle mirror is used to keep the camera out of X-Ray tube's direct line of fire. In focusing the camera, it is not set for the distance to the mirror, nor for the distance to the patient. The correct distance for focusing the lens is for the distance to the mirror plus the distance to the fluorescent screen.

First pictures were taken of the normal actions of the joints of legs and arms to aid engineers design and develop better artificial limbs for amputees.

Doctors were given entirely new ideas about living anatomy when they saw the original movies. For example, kneecaps proved to be independent in their action from other leg bones.

Chest X-Ray movies have a three-dimensional effect as the patient turns from side to side in front of the screen. Although patients stay in front of the camera only ten seconds, several heartbeats can be recorded in this time.

Permanency of the film record is an important feature, the SC researchers said. Doctors at present must depend on only a quick look at a fluorescent screen and hope to remember what they see there. X-Ray motion pictures can be studied at leisure, and consultation of other specialists in distant cities can be obtained in difficult cases by sending the movies to them for projection. Films can also be mailed or televised to medical meetings in other cities.



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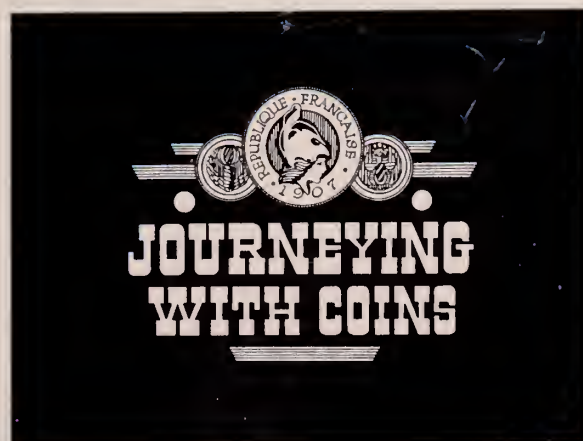
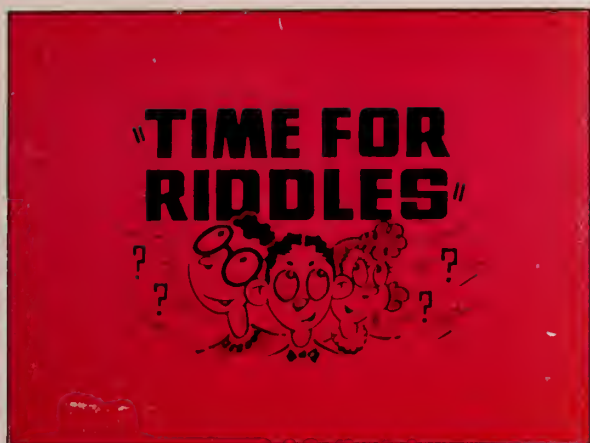
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Home Movies Magazine

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Cine-Kodak Special II Camera is supplied with either a 100- or 200-foot interchangeable film chamber... and either of two Kodak Cine Ektar Lenses, $f/1.9$ or $f/1.4$, both members of the superb series of lenses that are the finest ever made for 16mm. movie cameras. Depending on lens and chamber selection, prices are from \$898.50 to \$1125.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

LARS MOEN,
Technical Editor

HAL COOLIDGE,
Staff Photographer

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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LETTERS

AFRICA CALLING!

While on leave in England, I have been fortunate enough to secure some copies of HOME MOVIES on loan. At the end of this month I shall be returning to the Gold Coast, West Africa.

I wonder if any of your readers have any old unwanted copies of HOME MOVIES they would forward to me as such magazines are unobtainable in West Africa. In return I can offer 8mm shots of life in the tropics.

I would also like to contact any 8mm enthusiast who would be agreeable to exchange Western scenes—Rodeos, Indians, Cowboys, etc., for West African scenes or else to forward such films for sale. Black and white only as color is not obtainable here.—*S. Johnstone, District Bay Office, Gifford Camp, Accra, Gold Coast, West Africa.*

HELP! HELP!

Congratulations on your new letters column. It has added interest in the magazine for me. In addition it has given me hope of contacting some combination railroad and movie fan like myself.

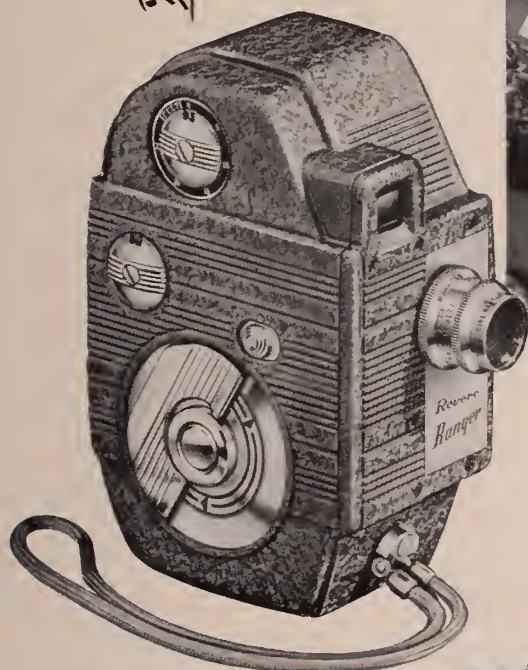
I would like to contact some 8mm movie fan who likes to film railroad trains in action. Prefer steam shots. The object would be to loan one another films and possibly trade or sell shots.

Let's see what you can do with that one.—*Charles H. Unruh, 942 W. 80th Street, Los Angeles 44, Calif.*



"You can stop selling popcorn to our guests even if it does make money for new film"

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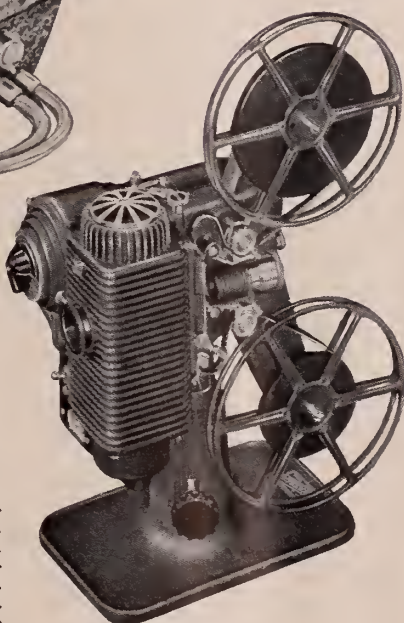
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I got a ...

SOFT FOCUS

What simple expedient would you suggest that would enable me to produce soft focus effects?

P. J. Arthur, Pittsburgh.

While there are excellent glass diffusion discs on the market for cine camera lenses, you can make your own diffusion matte just as the professional cinematographers of the old silent days used to do. Visit your drygoods store and purchase a small piece of black silk gauze with an even mesh. Possibly you can pick up several remnants of assorted grades. Stretch the gauze tightly over a cardboard disc in which a hole has been cut to fit the lens, or a better method is to make a tube of cardboard about 1 in. long that will slip over the front of your lens. Stretch the gauze over one end. Place the tube over the lens so that the gauze is about $\frac{3}{4}$ in. to 1 in. ahead of the front lens element. The distance of the gauze from the lens governs the degree of softness that will be obtained.

HEADS CUT OFF

Why is it that all of my closeup shots are not as I saw them in my viewfinder? In closeups of people, part of their heads are above the frame line, and they are more to the right than as I focused them through my viewfinder. I've just received my second roll of film from the processors and this same fault prevails. Could it be that my viewfinder is not accurately set for my camera?

Al. Roscoe, Cleveland.

You have failed to take into consideration that while your viewfinder is corrected to a certain degree for parallax—that is, for the difference in relative position of viewfinder and lens—this correction is limited to scenes filmed at distances of about eight feet from the camera and beyond. In order to insure getting all of your subject into a closeup as you see it in the viewfinder, you should make allowance for parallax by raising your camera slightly so that there is more space between the head of your subject and the top frame line of your viewfinder; also, if your viewfinder is to the right of your lens, move your camera slightly to the right in lining up your subject in the viewfinder, so that there will be more space between the right edge of viewfinder frame and your subject.

Problem

● READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

EXPOSURE FOR 8 FRAMES

I plan to shoot several scenes at a camera speed of 8 frames per second instead of the regular 16. How do I determine my exposure for this slower speed?

Sam Linker, Cincinnati.

If normal exposure for your camera at 16 frames per second is $\frac{1}{30}$ th of a second, the shutter speed or exposure at 8 frames per second would be twice as great or $\frac{1}{15}$ th of a second. Therefore, if you are using an exposure meter you will take your reading from the $\frac{1}{15}$ th of a second marking instead of the $\frac{1}{30}$ th—indicated on some exposure meters as the 16 frames per second exposure point. If your normal 16 F.P.S. camera speed is $\frac{1}{40}$ th of a second, then the 8-frame speed exposure rating would be $\frac{1}{20}$ th of a second.

Next Month

CAMERA HIGHLIGHTS!

A new department devoted to "camera highlights" 'round the country. Whether your coming vacation plans take you North, South, East or West, you will find the highlights of your trip in calendar form. If your preference is a rodeo in Texas or a flower festival in Georgia—the time and place will be given with a brief summary. Particular emphasis will be given those events that lend themselves to filming. And you will have ample advance notice. The April issue will contain "camera highlights" for June.

Watch for this new department.



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- **MAKE 'EM LAUGH**
- **PUTTING ON A SHOW**

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- **SHOOTING A PARAGRAPH**
- **BEST PICTURE ARRANGEMENT**
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Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gav't spec. bronzes.

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For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a 2½" round Polo Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.

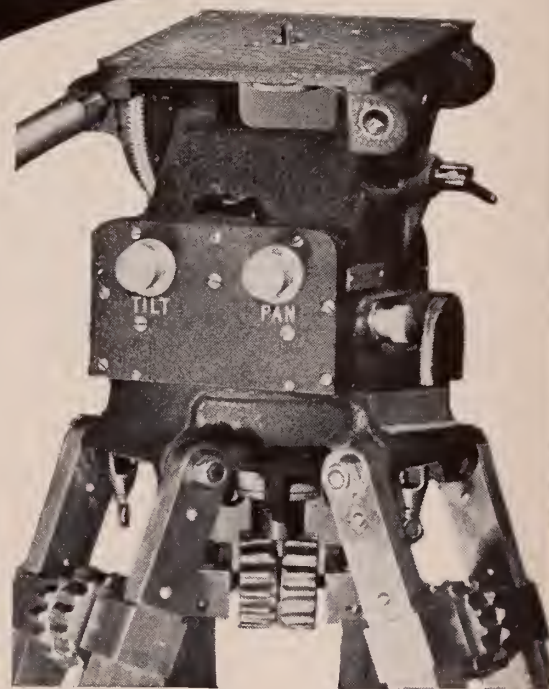
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle!
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.

... the most versatile and dependable camera accessories available for those who prefer the finest.



Small GYRO Tripod

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New, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features Super Smooth Pan & Tilt Action.

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform can be equipped for either ⅜ or ¼ in. camera screw.

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TIMELY TITLES



THE FOUR TITLES WITH DARK BACKGROUNDS ARE FOR YOU CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHER FOUR ARE FOR YOU WHO USE THE POSITIVE FILM METHOD. ALL EIGHT ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.

QUITE often it is a real problem for the new amateur cinematographer to decide on what to shoot for his first serious attempt at a complete movie. Usually his first idea turns out to have quite a few unthoughtof complications. As knowledge and experience grows, these complications smooth out and disappear—but what to shoot in the meantime, to impress our friends with our cinematic ability, is the question? Here is an idea that requires a minimum of equipment and a very small cast. With the exercise of a little ingenuity, a movie based on this idea can be interesting, dramatic and very simple to film.

The production of the idea about to be presented will serve two purposes. Two very important purposes for future guidance. First, it will give the novice an introduction to simple lighting technique and second, it will introduce him to the use of close-ups. It has been



MORNING—AND THE FINGERS WILL FLEX IN WAKING



HAND FUMBLES and locates alarm button.



THE MORNING chores get under way.



THEN A GENERAL straightening up.

Hands . . . Can Tell a Story

by HAL COOLIDGE

truly said that a good film is 90% close-ups and it is in this respect that the amateur film is generally so lacking. Too many filmers do not break up their long shots with enough explanatory close-ups.

Let's call the scenario outline, "A Day In The Life of Mother." The entire film is to be done in extreme close-up, with only the hands showing. And they can be made very expressive. The only lighting needed will be a couple of No. 1 Photofloods. (See lighting diagram.) And now we are ready to start our story outline.

The first shot will be of mother's hands as she is asleep and the next will be of her reaching to shut off the alarm. Have the hand fumble around a bit (you know how it is when your sleepy) before getting the right grasp on the clock. This could be followed by a shot of the shower being turned on and then soaping a wash cloth. Then to the kitchen as we see hands

dropping eggs in the frying pan, dishes being placed on the table and then shaking the shoulder of a sleeping child. This sequence could end with hands picking up the soiled breakfast dishes and placing them in the dishpan. (Fade out.)

With the family off to school and

● continued on Page 120



AFTERNOON—mending or bridge wherever fancy leads.



Cut . . . To The Band!

by RONALD WAGNER

"CUT TO THE BAND" is a term used by professional movie editors or cutters. It had its origin when sound came into being and the short musical film was all the vogue. When a scene became too long or tiresome, in particular those featuring a singer who had a tendency to over-act or "mug," they had no alternative but to

"cut to a shot of the band." And this advice can now well be used by the amateur, not only to save footage, but to make his films take on a more professional touch. "Cut to the band" now means the insertion of more close-ups or reaction shots.

As an example, let's assume that we have a long shot of Mother coming

out the door to meet Dad who is impatiently waiting in the car. To film her long trek down the front walk to the car not only uses up valuable footage but in nine cases out of ten will require panning. Try a medium shot of Mother as she comes out the door and waves to Dad. This will establish someone off stage and will be the cue to cut to a close shot of Dad as he impatiently waves Mother on. Then back to a medium shot as Mother arrives at the car. By cutting this long shot into three separate shots we have not only saved footage but have placed Mother at the car without the use of panning or the long and tiresome walk.

Those vacation pictures you will take this year will lend themselves beautifully to inserts or reaction shots. If you are lucky, you will get a long shot of your fellow angler just as that big one strikes. Don't waste footage on this shot until the action is all over but cut it up into many inserts that will add tempo and suspense. A close-up of your friends face as he reels in the line—a close-up of the fish as it breaks water—the hands on the reel—all these inserts and reaction shots make for smoother continuity. And the nice part of this is that it can all be staged after the action has been completed.

Perhaps this coming summer will find you filming friends leaving on a boat trip. Steamers get under way very slowly, so the insertion of close-ups or reaction shots will cover a vast space of time. After showing them going up the gang plank, a close shot of the friends on shore waving farewell and a close-up of the departure whistle blowing will cover the time it takes them to get on deck and return the farewell wishes. If you want to put the boat in motion at this time a short PAN, and a slow one to the right, will indicate motion and give you plenty time to get a shot of the propellers churning before you return to a long shot of the boat in midstream. Many other opportunities will exist here for camera angles and human interest shots.

Everyone loves a parade—but the same camera angle throughout can become very monotonous. Use your camera as you do your eyes. You look for a while and then you relieve the tension by looking over the crowd. Eye strain and camera strain can be one and the same thing to your audience. Relieve the camera tension with close-ups of children and the crowd's reaction. It is better to miss a good shot of the parade than the shot of a wide eyes youngster.

So remember, when in doubt "cut to the band" as those close-ups or inserts will go far in taking your film out of the amateur class and will tend to stamp you as a man who understands his hobby.

THE mere possession of a motion picture camera seems to create a feeling of wanderlust. After the usual shots of family and friends have been duly recorded, the average cine fan seems tempted to peek over his back fence and dream of those far away places that beckon from travel brochures. The man in Kansas City thinks of Pittsburgh and its flaming open-hearth furnaces against a velvet night sky. The camera fan in Minneapolis dreams of Chicago and its great Union Stock Yards as the place in which to produce his greatest effort—while the New Yorker thinks that Los Angeles is the only place capable of supplying him with the incentive he needs. But stop and consider: right now, you are in the exact center of where thousands of your brother amateurs wish they were. You are in *your city*!

Every city, village and hamlet throughout our country has a throb and feel of its own. A city or village is not made up of just steel, brick, stone and wood. People make a city. Their comings and goings, work and play and method of living, all add a distinct personality that is waiting to be captured through the medium of your motion picture camera. The person who lives and works in this city is the one who understands it. Knows the little out of the way places that the visitor never sees. Knows the certain sections that the professional producer of travel pictures never gets to photograph. But too often the drama and gayety of our own community becomes commonplace through every day association.

The filming of your city need not be a travel film or even fall into the documentary class. The very contrast of a town is fodder for your lens. Skip over the highlights and scenics, they've been done before. The stark realism you put in your picture will lift it out of the mediocre class.

The story thread for a film of your city, and to tie the various scenes together, might be done through the eyes of a child. This will lead into the contrast angle as she visits the various sections. Wide eyed she sees the swirl-



FOREIGN SECTIONS add color and character to your film.



THE IDENTIFYING SHOT of some well known section of your city. Over this could be placed a super-imposed title—"Chicago"—"New York"—"Los Angeles," etc.

THE GRASS IS NOT GREENER

by RAYMOND CARTER

ing mid-town traffic in contrast to the slower moving residential streets. The slum section as compared with the better homes and the higher type eating places in direct contrast with the bistro's of the less fortunate. The little girl with her dog can lend the necessary humor and pathos to a picture of this type. (See Fig. 3.) Have her visit the public playground and then the amusement park—she sees well groomed men and women entering the sparkle of a night club and then the gaudy offerings of "skid row." The market places, particularly those of the foreign section, will add color if you move in close for character studies. Industrials, large and small, all tend to make a complete portrayal.

To prepare to shoot a film of your city, all that is necessary is a note book and a little close observation. As you come and go in your daily tasks keep your camera eye open for shots of the unusual. Sunlight will play an important part in your picture composition as the changing hours will lend different tone and mood to the completed production.

And when the picture is all finished, you might ask yourself—"Of what

value is it?" But someday the greener grass of other pastures might beckon strongly. Take your picture with you—show it to those friends in far away places. They want to see your city as well as you want to photograph theirs.



THE "BETTER" eating places should be filmed.



A PRODUCTION IN THE MAKING. GOOD TECHNIQUE IS TESTED AND USED.

Professionals Are Made ...Not Born!

by LONS RAMSDELL

"WHEN GREEK MEETS GREEK" they open up a restaurant. And when two fellows, from widely separated points on the western hemisphere, meet and their interest is

motion pictures, they go into the production business. Eli Ressler from Brooklyn (located in the eastern part of the U.S. and surrounded by a tree—Ed.) and Bernard Batievsky of Lima,

Peru, met on the campus of U.C.L.A. A rather conspicuous Rollicord dangling from the neck of Batievsky brought up the subject of photography and what they could do about it. The Rollicord was purely a blind to help strike up conversations with pretty girls as it developed their interests lay in motion pictures.

Then and there it was decided to form a team and work together in their spare time producing movies. Their days are fully occupied as Ressler is majoring in Education while Ba-

FILMS RETURNED from the laboratory are checked and inspected before projection.

THE "RUSHES" are projected and all bad shots are eliminated before being spliced into the reel for editing.



continued from Page 102

atievsky is majoring in Industrial Engineering and behind their books both dream of becoming motion picture producers. The evenings bring additional work as Ressler attends classes on Cinematography and Batievsky hies himself to the KECA-TV Television Workshop.

It is on week-ends that things really begin to hum—production plans are decided and scripts prepared. It is interesting to note that even in the very beginning of their partnership nothing was put on film in a haphazard manner. First, a shooting script was thoughtfully outlined. Then came the question of actors. With a group as large as the student body at U.C.L.A. this presented no problem, particularly when the story outline of their various productions were presented.

Most of the technical work is done by Ressler who has become very adept at handling his Bell & Howell 70 DA. Batievsky is in charge of producing and directing and like all good directors his word is final as to camera angle and action. But no producing unit would be complete without the addition of a "script girl." This is the young lady that keeps both the cameraman and the director straight, checks scenes and action, and upon whom falls the burden of seeing that nothing is forgotten. This chore is ably disposed of by Babette Lavine who also lends a touch of glamour to the production company.

Carefully thought out story and

● continued on Page 120



THE TELEVISION COMMERCIAL requires an experienced crew, as this sells the product.

Television and The Amateur Cinematographer

by ARTHUR MARBLE

(ARTHUR MARBLE, the author of this article, has long been an ardent amateur cine' filmer. He has developed his hobby to the point where he was declared first prize winner of a recent Home Movies showing over television station KFI-TV. His enthusiasm for the future of television and the amateur is unbounded. Herewith he gives some pertinent advice to all interested in this new field.—Ed.)

TELEVISION has much to offer the amateur movie maker. Its appetite for material is enormous. One has only to stop and consider the millions of words consumed in the course of one day, via radio, to appreciate the amount of both film and live material that will be used when the infant, television, reaches maturity. Radio has opened great new fields for unknown writers and so television will be one of the large future markets for the motion picture producer, amateur or professional, who can fill the special requirements of this medium.

Already, video recordings are a
continued on Page 116



The ABC's of Movie Making

"THE CAMERA LENS"

by JASON WOODBINE

ONCE YOU HAVE become reasonably familiar with your camera and its mechanical features, it is a good idea to turn your attention to what might be considered the very heart of the camera—the lens which forms the image. The camera contributes an important part, since it must keep the film flat in the gate, must move each frame accurately into position, and keep exposure constant from frame to frame, but all of these things are of little avail if the lens does not form a crisp, sharp image.

Your first lens will undoubtedly be the one which comes as standard equipment on the camera. Knowledge of what it will and will not do will tell you what you can expect of that first lens. Later on, when you are more than likely to want to add other lenses to widen the range of things which you can do, a little understanding of the subject will help you to choose intelligently for suitability and worth.

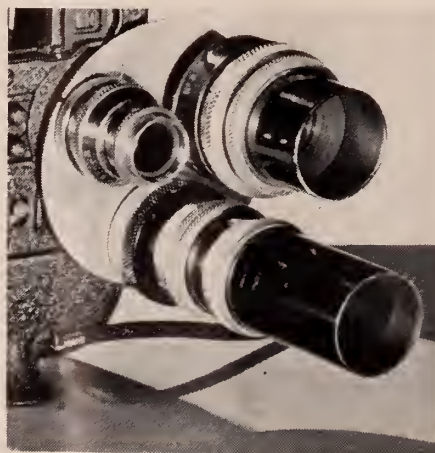
Actually, the term "lens" is a misnomer, and could almost be classed as slang, though it is widely used. The correct name for the image-forming element on your camera is an "objective." A lens is a single glass disc, which has one or both sides ground to a curve. A surface which curves outward is called convex, and one which is hollow is concave, while a flat surface is plane. A double convex lens, or one that bulges out on both sides, which was the earliest type to be made, resembles in shape the legume known as the lentil, and it is from that fact that the name "lens" springs.

Consequently, it would only be correct to call the image forming unit on our camera a lens if it were composed of a single glass element. In the still camera field, a few very cheap outfits (and by "cheap" we mean costing a dollar or two) have had such single lenses. To the best of our knowledge, no movie camera, even the cheapest, has had such an imperfect optical portion. The reason, no doubt, is that the image on 8 or 16mm film is so tiny that it is of no possible use to anyone unless

it is sharp, whereas a snapshot may be fairly satisfying even if somewhat fuzzy.

If you want to see for yourself why we must have something more than a single "lens" if we want a sharp image, you can do some very instructive experimenting with a simply burning glass, such as woodsmen and Boy Scouts use to start a fire with the heat of the rays from the sun. In order to see the image which it forms, use a piece of ground glass if you have it, or if not, a thin sheet of paper.

Standing inside a room, fairly well away from the light, face a window and hold the lens at eye level, with the ground glass or paper between the lens and your eye. Moving them back and forth, you will soon discover the position which gives you a fairly sharp



The "lens" on objectives are the eyes of your film.—Protect them.

image of the window and objects outside. At first glance (if you have never tried it) you will probably be surprised to see how good the image is, but as you study it a little more you will begin to see serious flaws that make it quite unfit for anything as exacting as 8 and 16mm work.

A single lens of this sort has seven primary defects which mar the quality of the image which it forms, known as the "aberrations" of a lens. While these are extremely interesting, it

would carry us beyond the scope of a simple article to go into them in detail, but it is pertinent to mention the main effects of these aberrations.

Briefly, an image formed by a simple lens has these major defects:

a. Even in the center of the image, nothing is quite sharp, because the middle portion of the lens and the outer portion form their sharpest image at different distances from the ground glass (or film). At any distance we may set it, some of the rays will form a sharp image and other rays a blurred image of the same objects.

b. Rays entering the lens at an angle will not form as sharp an image as those at right angles.

c. Objects of different colors will not be sharp at the same time, and will not be of the same relative size.

d. The sharpest image is formed not on a flat surface but on an imaginary curved surface to which the film cannot be bent.

e. Straight lines in the subject will be curved in the image.

All of these things add up to the fact that the image formed by a simple lens is hopelessly inadequate for the exacting requirements of home movie making. Hence, the objective on even the lowest priced cine camera consists of not one but several lenses. Three lenses is a minimum, and some of the more elaborate and expensive objectives have as many as eight or nine. Some of these are cemented together in groups, others are separated by an air space, but all must be very accurately centered in the same tube.

This fact, basically, contains the answer to one of the amateur's most frequent questions: "Why are some objectives so expensive?" The answer is the complicated construction, the fantastic amount of mathematical work that goes into the design, and the practical difficulties of manufacture. The different lens elements are made of different types of optical glass, ground to different curvatures, spaced precise distances apart and all accurately mounted in the same tube.

The design of a new lens is costly. Some have represented as much as 10-man-years of computing time. Once designed, tooling up is expensive, and manufacturing tolerances must be held to unbelievably small limits. Once you have seen all of this at first hand, you will be surprised not at the high cost of good lenses but at the fact that they do not cost a great deal more.

Some emphasis has been placed on this matter of cost, because it is important to realize that good lenses are worth what they cost. The optical business is highly competitive, and an objective priced out of proportion to its value does not survive long. There are objectives for 16mm cine work that cost two hundred dollars, and are

• continued on Page 121



"MOTHER, may I go out to swim . . . ?"



" . . . but not in this outfit, DAUGHTER!"

ALL ARDENT cine fans have a large library of "store bought" films that have accumulated over a period of years. Most of them have been purchased for record purposes, such as the news-reels, but a great many are used for pure entertainment. Those "shoot'em up" Westerns that the kids never seem to tire of and those "old time" movies that bring a touch of nostalgia to grandma and grandpa. Many of them have certain sequences that can be lifted out and with a little imagination on anyones part can be turned into laugh-provoking situations that all will enjoy.

That old time movie showing the "bathing beauties" of the gay nineties parading their charms on the beach. Suddenly they turn and sprint for the water. Or waddle for the water would be more appropriate—as who could sprint in those cover-alls? Just before their run for the surf, you might insert a shot of your shapely wife or sweetheart coming out of the bath-house in a Bikini suit and waving to them. Or if you have one of those striped "old timers," put it on and get in the act yourself.

Everyone has a "Limpalong Flanigan" movie of the wide open spaces and this will provide many chances to "kid" your friends, relatives and yourself as well. The chase sequence with the posse in hot pursuit of "them thar varmints" will put Grandma in the act. Get a close-up of her rocking back and forth as if on a horse. Have her waving her arms and yelling, "Wait for me." Then pull back for a medium shot and we discover her on

DRESS UP THOSE LIBRARY FILMS

by HAROLD B. RICE

a hobby horse. Cutting this into your film at the right place will bring a smile to anyones face.

Better yet, steal a scene yourself. All Westerns have a close-up sequence with the hero behind a rock shooting it out with the villain. Each time he shoots, insert a shot of yourself ducking behind a rock or tree. On the third shot from the hero raise your trusty shooting iron and SQUIRT WATER at him. A medium shot of yourself as you swagger out from your cover will end the sequence. Corny? Sure—but the greatest comedies of all time were pure corn.

Now, let's go to work on the news-reel. Remember the time you were called in to photograph the President of the United States? Every news-reel has a close-up of some President, past or present, who is smiling directly into the lens and gives a friendly little wave of the hand. Just before he waves, cut in a close-up of yourself filming

the scene. After the wave another close-up as you lower the camera and wave back. On all shots of this nature you must watch your backgrounds. If the news shot is at the airport, have some friend film you at an airport so the backgrounds will blend. If a similar background is not possible shoot from a low angle against the sky.

How about the travelogues? Personalize them with shots of your wife doing the shooting. If your travels take you to France (via your purchased films) a beret will be enough to place her there. A Mantilla if you are in Spain or Mexico. By now your mind is probably working overtime with better ideas.

Every G. I. treasures the pictures he has of his little sojourn across the pond. But very few have actual scenes of themselves in battle, although every major conflict was filmed and is available on both 8mm and 16mm.

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USING ODD SHOTS

WHAT ARE YOU doing with those odd shots of babies' cute antics that just don't seem to fit into any particular reel? Well, when new fathers meet they talk about their offspring. You can open this sequence with Dad and another man meeting on the street. The other party immediately reaches into his pocket and produces a wallet with pictures of HIS baby. Then show a close-up of the wallet to get the baby picture idea over. Dad will listen patiently for a few moments, politely push the pictures aside and go into an animated conversation about HIS baby. At this point Dad should go into a pantomime of taking movies and then cut to the shot he is talking about. Many humorous spoken titles can be inserted such as "Yeh! But my kid . . ." etc., just before the cut to the picture. This can be continued until all your good shots are used. But be sure to show Dad's friend gradually resigning himself to his fate as he listens to his chatter. You might end this story with the friend putting his wallet back in his pocket and saying, "Where the heck can I buy a movie camera?" (By *Elva Sullivan.*)

WATCH THEM GROW

WHEN ONE HAS a new movie camera and a baby in the house, the baby seems to be the star of all productions. Baby doing this and baby doing that and we end up with a fine record of baby's growing up stage. But some years ago I was intrigued with a scene in stop motion of a plant sprouting from the earth and unfolding its petals. This gave a more dramatic impression than if the photographer had taken shots of different plants of the same variety in various stages of development. Deciding to do the same with our son who had reached the age of six I tried for the same effect. Each year on his birthday, I had his Mother and our boy take the same position on our front steps and go through the same motions. I shoot only five feet each year (16mm) and this is kept on a separate reel and spliced together. Now, at the age of sixteen, I have a reel of film that is priceless, for he grows the ten years in the space of minutes with an absolute comparison. It is surprising, when you see him in the same pose every year, how your film will resemble stop motion photography. (By *Bill Jennings.*)

SPOKEN TITLES

A GREAT MANY amateurs seem to be in doubt as to just where and how to insert a SPOKEN title. For example, let us take a scene of Mother calling Mary for dinner. In a long shot we see Mother coming out the door, then cut to a medium close shot as she looks up the street for Mary. As she

MOVIE

by THE READERS

sees her she calls, "Mary, dinner is ready." In the close shot of Mother let her speak the entire title, then shoot the entire title just as it was spoken. When inserting it in your film cut the shot just after Mother has said "Mary" insert the title and cut back to Mother just before she has spoken the last word "ready." Then back to the medium shot as she turns and enters the house or any other action that your picture calls for. This will make for a very smooth insert. (By *V. C. Gordon.*)

A WORD OF CAUTION

JUST A WORD OF caution, in the interests of film economy, to the new camera owner. Remember, you now own a MOVING PICTURE camera, not a MOVING CAMERA picture. In other words, DON'T PAN unless absolutely necessary and if you do, do it just half as fast as you think it should be done. (By *Joe Roebke.*)



ACTION—MAKES YOUR FILM! And everyone will enjoy it.

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letters and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

TITLE BACKGROUND

IT IS NOT too early to start giving some thought to your Easter film of the kiddies. There are several shots that can be made before-hand, particularly the titles. One of the most effective title backgrounds, if you are shooting in color, is through the use of the oil type egg dye that floats on water. Secure a large basin, large enough to extend beyond the limits of your lens, and place your camera in position on a good steady tripod. Sprinkle the various colored dyes on the water and after they have produced the desired mottled effect, start your camera. Prepared and ready to use are the eggs and the wire dipper that comes with the dye set. After the camera has run for a slow count of ONE, dip the egg in the dye and bring it out. Hold it for about one second in front of the lens and then remove it. With backwinding your film and with reasonable timing, you can dissolve from one main title to another as each egg is dipped into the dye. The closer you can shoot this background material the more effective your titles will be. (By *Horace Winters.*)

EXTREME CLOSE-UP

USING THE SAME treatment as above, a more startling effect can be produced if you have a telephoto lens capable of extreme close-ups. Then focus your lens on an area a little larger than the egg itself allowing a small portion of the dye material to

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show. The egg coloring kit comes equipped with a white marking crayon that can be used to write your titles on the egg. This is invisible on the egg before it is dipped into the dye but after dipping it is legible as white lettering on a colored background. Needless to say, a good tripod is necessary for this work. (By Horace Winters.)



"Mind if I catch the last happy expression you'll ever have?"

BIRTHDAY PARTY

To film a birthday party for the "small fry" it is sometimes difficult to find a suitable way to introduce all the guests as they arrive. Just to show them coming in the door or through the gate into the back yard can be very tiresome. Here is an idea I used and it proved very entertaining. I opened my picture with a shot of the express man delivering a small barrel—one just large enough for a child to hide in. Of course, it creates quite a lot of excitement as it is opened—and out pops the first guest. By stopping my camera between each shot another child is placed in the barrel and thus makes her appearance. Placing the camera on a good steady tripod, so that the camera will not be moved between shots, gives the impression of all children being in the barrel. To give added punch to the final child, have Mother or someone else reach into the barrel and lift out a baby in the diaper age.—(By Al. Goodwin.)

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

KEEP OUR REVIEWING STAFF BUSY!

Yes, our reviewing staff is looking for more business. Are you sending in those films of yours for suggestion and review. This is a service of your magazine, HOME MOVIES, and all are invited to take advantage of it. So get those films in to us for STAR credit as often as you can.

★★★"MAXINE'S CAREER"—600 feet, 16mm Kodachrome by William Messner, Teaneck, New Jersey. Other films by this amateur have been reviewed in the past and to say that he has greatly improved in the past year is a decided understatement. His latest offering has all the qualifications of a professionally produced film. "Maxine's Career" begins with his daughter's graduation from High School—then follows the hectic days deciding on a college. The decision is made and the scenes of college activity that follow are expertly handled. Of course, it was impossible to secure actual shots of her work in college and these are scenes that had to be staged. This gave our producer the opportunity to introduce some montage work and it was done to perfection. Particularly the shots of our heroine in her class on stage-craft. A woman and a carpenter's saw are two items that just don't seem to go together, but Mr. Messner's handling of this sequence showed a definite touch for light comedy.

Our Starlet comes home for Christmas and the opportunity to appear in a Television Show. The scenes showing Maxine taking off a little weight, preparatory to her debut, adds just enough glamour to the film to start building for the climax. The big night arrives and the show goes on. Here again our producer is to be congratulated as his scenes in the television studio are beautifully handled as to lighting and exposure. Also, it gave our little star the chance to show her ability as a dancer. Needless to say, she wins the television contest and the closing montage of her dreams of fame and fortune leave nothing to be desired. An excellent film.

★★★"PARADISE IN THE PACIFIC"—600 feet, 16mm Kodachrome, by Jack Shandler. There have been a great many feet of color film exposed in Honolulu so it takes a little different

treatment to make a film on "the cross roads of the world" outstanding. This has been done to an exceptional degree in Mr. Shandler's newest picture that was recently viewed by the Los Angeles Cinema Club. The picture opens with the usual views of the harbor and Waikiki Beach but due to framing and unusual composition you get the feel of a new approach. Build-



PRETTY — BUT NO ACTION! Leave this for the still photographer.

ings, streets and highways, so familiar to those who have been to the islands, take on new beauty.

Bur Mr. Shandler has gone farther than the usual travelogue. He takes you into scenes that make the island "click." The interior scenes of pineapple being canned at the Dole plant are very well exposed and must have

• continued on Page 125



THE ACTION AT A ROUNDHOUSE is your introduction to a good railroad film. It is here that the final check is given before departure.



DRAMATIC ACTION with the use of a telephoto lens will appear, when projected, as though the movie maker will be plowed down by the onrushing steel.

FILMING THE IRON HORSE

By Ormal I. Sprungman

Everyone Likes Trains And A Reel Devoted To Railroading Is Of Interest To All.

OF COURSE you like trains. Perhaps they're only your hobby. Or maybe railroading is your daytime or nighttime business. There's a fascination about roaring diesels and clackety rails, the hoot of the passenger and the cloud-puffing freight, which makes picturing trains in action a favorite sport among thousands of amateur movie makers.

As popular camera subjects, they are

ideal, for who ever heard of a temperamental engine or a picture-hogging streamliner? They are consistent and faithful, but they will test your ingenuity and picture sense. The satisfaction of completing an outstanding railroad pictorial movie feature is worth all the hours of patient waiting and tramping about looking for new shooting angles.

Look for curves on the main line to

improve composition and picture interest, and shoot down from the ridge of a cut bank to show the entire train approaching the camera. Click worm's eye views, with camera held close to the ground, or climb atop a signal tower or box car and film what a bird sees. Of course, the most dramatic shots picture the train approaching rather than going away. If your camera has a trigger "catch," set your outfit in a roadbed depression between the tracks and point it slightly upward, filming the giant as it roars past overhead. Be certain, however, that there is ample clearance, and the outfit is well anchored.

Most of your sequences will show your trains in motion against a backdrop of mountains, prairies, lakes or rivers. To add variety, take a few shots in the yards, beside depots and crossing trestles. Show a streamliner zipping past a side-tracked freight. Be on hand for test runs, and don't neglect to film spectacular wrecks. They're all a part

● *continued on Page 126*

UTILIZING SOUND effects and a musical background will add a professional touch to a train movie.

A HIGH ANGLE VIEW down on a train on an S curve makes an appealing shot. An almost miniature effect is obtained.



TRY TO IMAGINE how an issue of HOME MOVIES would look if none of the articles had titles, none of the pictures had captions, and the pages were not numbered. That is just about the way a film without titles usually looks. When you show a film to family, neighbors or friends, they want to know: "What's the name of It?" "What's It About?" "Who made It?" "Who's in IT?" "Where was It made?" And a lot of other things.

Of course, you can simply *tell* them those things . . . but do you think the effect will be the same? What would *you* think, if the manager of the local Bijou Theater came out in front of the screen and said, "Folks, the picture we are showing tonight is called 'They Went That-a-way,' it was produced by Paradox Pictures, and it stars Gabby Gale. The cameraman was . . ." etc. etc. etc.? You'd think something had gone haywire somewhere, wouldn't you?

How many titles you use is strictly a matter of taste, but there is one title that *every* film needs, and that is a main title telling the name of the picture. Almost equally important is another reading "The End." And, if you are at all proud of your work, surely you want a credit title that will tell who made it? If anyone helped you, by appearing in the film, lugging the camera, or anything at all, simple justice demands that they be given credit in the only place that counts—on the screen! If a character on the screen speaks, don't you think the audience would like to know what he was talking about? Then put in a spoken title. Does the action jump from the Grand Canyon to Niagara Falls? Then don't mystify the audience: tell them in a subtitle what is happening.

There used to be a theory, years ago, that the perfect silent picture would have no subtitles; everything on the screen would be self-explanatory. It was a very pretty theory, but it just didn't work in most cases. Certain ideas can be conveniently expressed in pictures only, but a lot of ideas demand words. Some ideas *could* be expressed in pictures, but would require two hundred feet of images to tell what could be put over in just ten words. If you have a choice—if an idea can be told in pictures or words about equally well—tell it in picture, by all means. But don't hesitate to use words when words are the clear, simple way to say what you want to say. And that means titles.

Most titling can be done to best advantage after the picture has been shot. When the film comes back from the lab, look at it, put it in correct sequence, then decide what you need in the way of titles. Once that is decided, all that remains is to shoot the titles, process them and join them into the reel.

Are you getting . . .

YOUR SHARE *of* TITLING FUN

by LARS MOEN

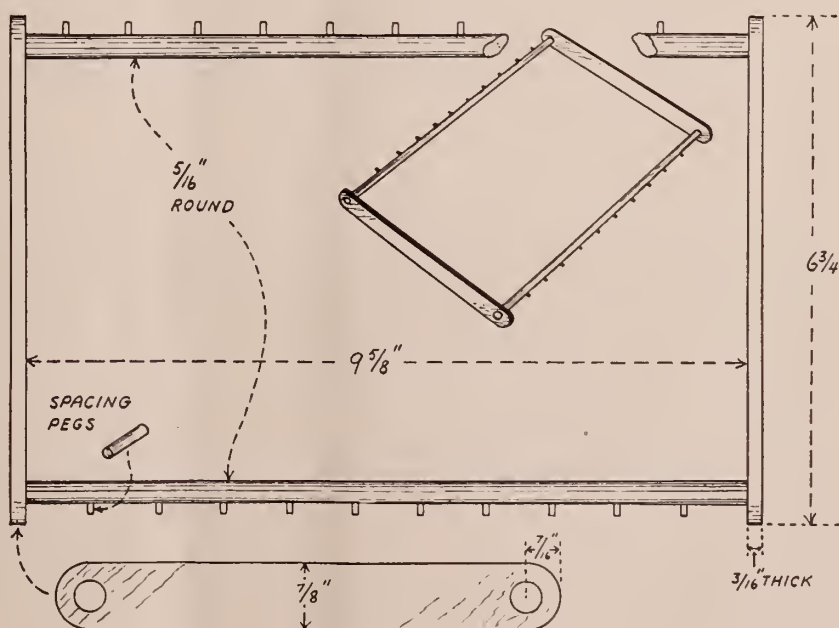
There are a lot of advantages in favor of doing most of your title shooting on positive film. It is cheap—not much more than a cent a foot—it gives clear, crisp results—and it can be handled by a fairly bright orange or amber light, which is much easier for the beginner than working in total darkness with panchromatic film.

As for the developing or processing, don't let it alarm you. Reversal processing, such as is used on your picture shots, is fairly difficult, but there is an easy way to get around reversal development in the system which we are describing here. By making our titles with black letters on a white background, they will come out in white letters on a black background by simple development, without reversal.

As you know, when something is photographed in a camera, the result comes out a negative; that is, what was white in the subject is black in the negative, and vice versa. In the case of picture, that is gotten around by using a rather complicated process known as reversal development, which first produces a negative image, bleaches that out, then creates a second image of opposite character and develops that, so that we end up with a positive, in which whites in the subject are white in the film, and blacks in the subject are black in the film.

Now we could, if we wished, use that complicated method for titles, but *we don't have to*, because we have complete control of the original sub-

● *continued on Page 122*



A simple developing rack for positive title work. Rack is designed to fit an 8" by 10" photo tray, accommodates 25 feet of film. It should be given a coat of acid resistant paint.

Cine Chat



*Let's talk accessory lenses... their range
their uses, and their design. Let's talk
about Kodak Cine Lenses... their adaptability
and value to your movie camera—for Kodak
lenses are not only an integral part of
Kodak-made photographic equipment but
also an increasingly popular aid to
better pictures with most movie
cameras. Read the details on these pages
... and then see your Kodak dealer*

KODAK CINE LENSES— WIDE-ANGLES... TELEPHOTOS

Although there's scarcely a subject more complex than the science of optical engineering, there needn't be anything complicated about the use of lenses—even precision optical systems such as those built into the Kodak Cine Lenses illustrated below.

In movie making, while extra speed and extra close-up range are sometimes factors, you generally select an accessory lens for just one purpose—to vary the area which will be included in your picture. If your movie subject appears to demand *more* coverage than would be provided by the standard lens, you switch to a wide-angle lens. If the scene requires less coverage so as to put more emphasis on its center of interest, you switch to a telephoto lens.

And it's as simple as that!

NEW MOVIE HORIZONS AHEAD

You'll find scores of uses for the ability of telephoto lenses to "pull in" distant subjects to close-up proportions... and to magnify small nearby subjects.

At sports events, for example, a telephoto

will carry you across a hundred tiers of seats for thrilling side-line action. Or you can film telephoto close-ups of unapproachable birds and wild life... capture them in far greater detail, with far greater clarity than was evident when you pressed your camera's exposure button.

There are occasions, too, when, though you *could* move in, you'll find it desirable to stay well back... and rely on the magnification produced by a telephoto for your close-up effects. With your camera at a disarming distance, you can film compelling movie portraits—your subjects unflustered, at their ease. You can move way back for a better camera position... or a more favorable angle... and by using a telephoto, still capture the scene in close-up proportions, with close-up detail.

And there are applications even at closest range—camera-to-subject distances as short as a foot or two. When your movie subject is small—a delicate flower, for example, or a minute machine part—you can move way in for magnified movies of fields as small as $\frac{1}{16}$ inch in width... sharply detailed movies that you can project many hundreds of times real life-size.

Which telephoto to use? That depends on the

camera-to-subject distance... and the magnification you want to give the central part of the scene.

The tables at the right, showing the relative magnifications produced by the line-up of Kodak Cine Lenses and the widths of field obtainable at various filming distances, will help you make a selection.

TOP-QUALITY EKTAR LENSES LOW-COST EKTANON LENSES

There are two classes of Kodak lenses for movie cameras—superb Kodak Cine Ektar Lenses, the finest ever made for 8mm. and 16mm. cameras... and moderately priced Kodak Cine Ektanon Lenses (formerly Anastigmat Lenses), simpler in design and construction but thoroughly suitable for the most exacting movie work.

The name *Ektar* is Kodak's highest optical designation—a term reserved for systems that qualify without reservation as of absolute top quality. In every way, Kodak Cine Ektar Lenses merit the distinction... meeting the highest standards of design, construction and performance.

You can select a full complement of Kodak Cine accessory lenses from either classification—focal lengths for 8mm. movie cameras ranging up to 63mm.... for "8 teens," up to 152mm.

Details of Design

An actual cross section of the Kodak Cine Ektar 25mm. f/1.4 Lens.

All lens rims are blackened, mounts are corrugated, flanges are beveled, glass-air surfaces are Lumenized. Every internal detail contributes to the reduction of flare, to the transmission of a maximum of image-forming light... helps to make better movies.





HAWK-EYE WORKS HOME OF KODAK OPTICS

is at the Hawk-Eye Works—the bright, modern plant in the illustration above—that Kodak Cine Ektar and Ektanon Lenses are made. Hawk-Eye is the home not only of lenses for photography... all lenses for Kodak products... but of precision optical systems for science and industry as well.

Hawk-Eye is also the center for Kodak's intensive research into optical science. Here, for example, took place Kodak's development of its famed rare-element glass—a endless glass that provides Kodak lens designers with characteristics of lens performance never before obtainable... and that helps fine Kodak optical systems to meet their high quality standards.

The excellence of the facilities at Hawk-Eye for optical research and precision production... coupled with the skill of its personnel... is in large part responsible for the pre-eminence of Kodak optical systems in every phase of photography.



KODAK CINE LENSES...EASY TO ATTACH...EASY TO USE

There's nothing difficult about attaching accessory lenses to movie cameras. In most cases, you simply replace your camera's standard lens with a Kodak Cine Lens adapter, screw the accessory lens into place... and you're ready to make movies.

The only problem you're likely to encounter is in adjusting your camera's finder to show the altered fields produced by lenses of various focal lengths. Yet even this presents no difficulty with most movie cameras. Cine-Kodak Magazine Cameras, for example, have finger-tip adjustment mechanisms built into the finder systems. The Cine-Kodak Special II Camera uses clip-on

Kodak Cine Lenses for 8mm. Cameras								
Type	Focal Length and Speed	Designation	Relative Magnification	Focusing Range	Field Width at Minimum Distance	Field Width at 25 Feet	Field Width at 50 Feet	Price* including Fed. Tax
Wide-Angle**	9mm. f/2.7	Ektanon	0.7	Inf. to 4 ft.†	9 in.‡	11 ft. 7 in.	23 ft. 0 in.	\$ 49.75
Standard	13mm. f/2.7	Ektanon	1	Inf. to 8 ft.†	31½ in.‡	8 ft. 2½ in.	16 ft. 5 in.	20.65
Standard	13mm. f/1.9	Ektanon	1	Inf. to 12 in.	3¾ in.	8 ft. 2½ in.	16 ft. 5 in.	42.50
Telephoto	25mm. f/1.9	Ektar	2	Inf. to 12 in.	11½ in.	4 ft. 3 in.	8 ft. 6 in.	98.50
Telephoto	25mm. f/1.4	Ektar	2	Inf. to 12 in.	11½ in.	4 ft. 3 in.	8 ft. 6 in.	195.00
Telephoto	38mm. f/2.5	Ektanon	3	Inf. to 12 in.	1½ in.	2 ft. 10½ in.	5 ft. 9¼ in.	56.75
Telephoto	38mm. f/2.8	Ektanon	3	Inf. to 24 in.	2¾ in.	2 ft. 9¾ in.	5 ft. 7¾ in.	43.75
Telephoto	40mm. f/1.6	Ektar	3	Inf. to 24 in.	2¼ in.	2 ft. 8½ in.	5 ft. 5 in.	128.50
Telephoto	50mm. f/1.6	Ektanon	4	Inf. to 10 in.	1¾ in.	2 ft. 1¾ in.	4 ft. 3¾ in.	94.50
Telephoto	63mm. f/2.0	Ektar	5	Inf. to 24 in.	1¾ in.	1 ft. 8¼ in.	3 ft. 5 in.	129.50
Telephoto	63mm. f/2.7	Ektanon	5	Inf. to 12 in.	¾ in.	1 ft. 8½ in.	3 ft. 5½ in.	76.00

Kodak Cine Lenses for 16mm. Cameras								
Wide-Angle	15mm. f/2.5	Ektar	0.6	Inf. to 6 in.	21¾ in.	15 ft. 3 in.	30 ft. 6 in.	\$ 77.50
Wide-Angle	15mm. f/2.7	Ektanon	0.6	Inf. to 6 in.	3¾ in.	15 ft. 3 in.	30 ft. 7 in.	58.50
Standard	25mm. f/1.9	Ektar	1	Inf. to 12 in.	31¾ in.	9 ft. 5 in.	18 ft. 10 in.	98.50
Standard	25mm. f/1.4	Ektar	1	Inf. to 12 in.	31¾ in.	9 ft. 5 in.	18 ft. 10 in.	195.00
Telephoto	40mm. f/1.6	Ektar	1½	Inf. to 24 in.	5½ in.	6 ft. 0 in.	12 ft. 0 in.	128.50
Telephoto	50mm. f/1.6	Ektanon	2	Inf. to 10 in.	1¾ in.	4 ft. 8½ in.	9 ft. 5½ in.	94.50
Telephoto	63mm. f/2.0	Ektar	2½	Inf. to 24 in.	21¾ in.	3 ft. 9 in.	7 ft. 7 in.	129.50
Telephoto	63mm. f/2.7	Ektanon	2½	Inf. to 12 in.	1¼ in.	3 ft. 9 in.	7 ft. 7 in.	76.00
Telephoto	102mm. f/2.7	Ektar	4	Inf. to 36 in.	2¾ in.	2 ft. 4 in.	4 ft. 8 in.	139.50
Telephoto	102mm. f/2.7	Ektanon	4	Inf. to 24 in.	1¾ in.	2 ft. 4 in.	4 ft. 8½ in.	84.50
Telephoto	152mm. f/4.0	Ektar	6	Inf. to 6 ft.	3¾ in.	1 ft. 6 in.	3 ft. 1 in.	164.50
Telephoto	152mm. f/4.5	Ektanon	6	Inf. to 55 in.	2¾ in.	1 ft. 6 in.	3 ft. 1 in.	96.50

*Does not include adapter if required.	†Lens is fixed focus—this figure is for full aperture.
**For Cine-Kodak Magazine 8 Camera only—no adapter required.	‡At a distance of 1 ft. 8 in., which is permissible of f/11 or smaller.

front finders, one for each Kodak Cine Lens of different focal length. Kodak's new "Reliant" Cameras have the field covered by a 38mm. telephoto shown by a smaller rectangle in the finder. And for many earlier model Cine-Kodak Cameras, there are masks hinged to the lens adapters to adjust the finder to the altered field size.

If your camera has no means for effecting such adjustments, you can still use Kodak accessory lenses conveniently by making simple masks to alter the standard finder. Mask down to ½ of the height and ½ of the width to show the field of a 2-times telephoto; ⅓ to show a 3-times telephoto; ¼ to show a 5-times telephoto; etc.

Is your motion-picture camera named here?

If it is, the adapter with which it's listed enables it to accept a full complement of Kodak Cine Ektar and Ektanon Lenses.

(serial numbers 20026 and up); Victor Model 5 (52151 and up).

Type A Adapter—Cine-Kodak Model E Camera, f/1.9; B&H Filmo 70, 70A, 70B, 70C (serial numbers through 46121); Victor Model 3 (serial numbers through 36884); Victor Model 4 (serial numbers through 20025); Victor Model 5 (through 52150).

Type D Adapter—Cine-Kodak Reliant Camera; Bolex H-8; Briskin; Cine Perflex (Turret); Franklin; Keystone; Revere 88; Revere 99 (Turret); Stewart-Warner. These cameras accept three Kodak Cine Ektanon Lenses directly (without adapter): the 13mm. f/2.7, the 13mm. f/1.9, and the 38mm. f/2.8.

Type C Adapter—B&H Filmo Autoload and Autoload Speedster; B&H Filmo Automaster; B&H Filmo Models 141A and 141B; B&H Filmo 70, 70A, 70B, 70C (serial numbers 54090 and up); B&H Filmo 70D, 70E, 70F, and 70G; Bolex H-16; Cinklox; DeVry DeLux; Keystone A-7; Victor Model 3 (serial numbers 36885 and up); Victor Model 4

Type M Adapter—Cine-Kodak Magazine 8 and Magazine 16 Cameras.

No Adapters are required to fit lenses to Cine-Kodak Special II Camera.

Three Adapters are required to provide a complete set of finder masks for Cine-Kodak Special I and Model K Cameras.

Eastman Kodak Company, Rochester 4, N. Y.

Kodak
TRADE MARK

Announcement!

"HOME MOVIES"

1950

ANNUAL MOVIE CONTEST

STARTS WITH THIS ISSUE!

HOME MOVIES' 1950 Annual Amateur Contest gets off to a flying start with this issue. This is the news you have been waiting for, so prepare now to capture one of the many prizes or the certificates of recognition that will be offered. You do not have to be an expert. Beginners will have an equal opportunity to compete with their more experienced "brothers of the galloping celluloid,"—because Home Movies' contest will be divided into several divisions, i.e., Family Films, Documentary Films, Scenario Films and Sound Films.

Top Prize will be awarded the amateur submitting the best all-around film. Then there are 9 or more additional trophy awards for 1st, 2nd and 3rd places in the various divisions. *Recognition Certificates* will be issued to those filers who do not place in the TROPHY awards but who have provided stiff competition. Films will be analyzed for achievement in photography, editing and titling, and beautiful trophies will be awarded for these achievements, in addition to the major awards.

So put on your thinking cap, wipe off your lens and dust out your aperture gate. Complete details of the contest will be available in next month's issue. Contest closes at midnight, October 31st.

HOME MOVIES

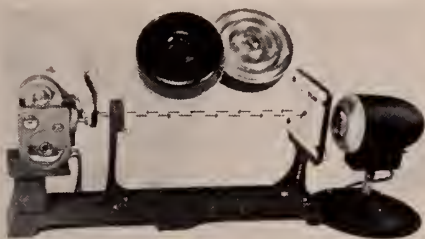
THE PREFERRED MAGAZINE OF THE AMATEUR

3923 W. 6th Street

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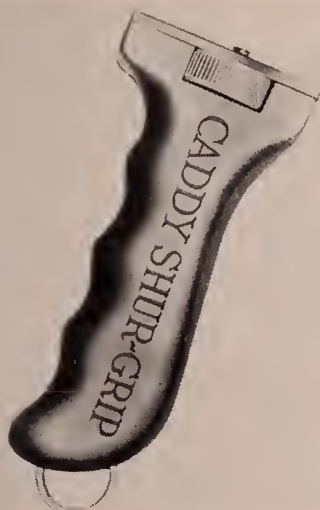
Los Angeles (5), California

NEW PRODUCTS



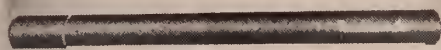
Tit'iner

The new Model "E" Titliner, by Hollywood Cine Products, Elsinore, Calif., has been designed for maximum simplicity and accuracy. Produced for 8mm, 16mm or still cameras, its use insures centering of titles or ultra-closeups.



Pistol Grip

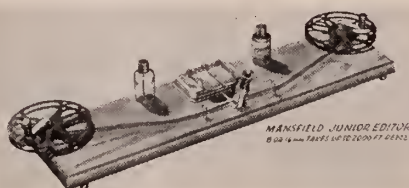
Built like a pistol grip, the Caddy Shur-Grip camera holder gives the movie and miniature camera owner a steadying support. Durably made of graytone plastic and weighing only 2 ounces, it is easy to use and carry. Price, 98 cents. The Cadwell Corp., 400 No. Camden Dr., Beverly Hills, Calif.



Radiant Electric Screee

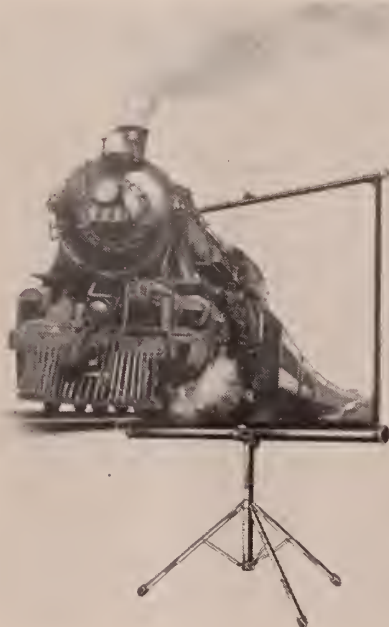
Featuring light weight metal case, quiet reversable AC motor, aluminum screen roller and washable, flame and mildew proof Vyna-Flect Screen fabric, the new Radiant "Automatic"

screen comes in 16 sizes, from 6 x 8 feet to 20 x 20 feet.



Mansfield Editor

The new Mansfield Junior Editor consists of a pair of novel rewinds that will take up to 2,000 ft. reels, viewer and splicer—all mounted on a 24-inch hardwood board with scratch proof feet.



Da-Lite Screen

Especially developed for projection of polarized stereo slides, Da-Lite's new "Wonder-Lite" screen surface reflects and intensifies light without depolarizing it. This surface is supplied in the De Luxe Challenger mounting with picture surface measuring 40 x 40 inches or 50 x 50 inches.

DeVry Sound Projector

The "Devrylite" 1950 16mm sound projector has been released in three models. The single case Devrylite has built in amplifier, 6-inch Almico "V" PM speaker and preview screen. Weight, 31 lbs. The Dual case Devrylite is the same as above with the exception of the speaker, which in this model is an 8-inch speaker in a separate case. The Combination model Devrylite includes both the built in loudspeaker and the 8-inch separate case speaker. Two input jacks are provided, on each model, for microphone and phonograph pickup.

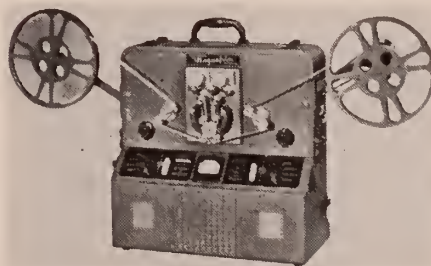
De Jur Camera

DeJur-Amsco announces the latest addition to its line of 8mm movie cameras, the Embassy 3 lens turret camera. Embodying such features as 6 speeds to 64 frames, including slow motion, magazine loading, 10 foot run on one winding with constant speed, instant stop motor, the Embassy Turret comes equipped with either an f"2.5 coated universal focus lens or an f"1.9 coated lens in either a fixed or focusing mount. All lenses are fully color corrected and the camera is com-



pletely covered by the DeJur Lifetime Guarantee.

Finished in rich brown leatherized covering with an instant change turret accomodating three lenses, the Embassy is a well-balanced handful. Other features include built-in simplified exposure guide, single frame control, shoots stills, animated titles and cartoons. This camera also has a release lock so the operator can get into the picture himself.



Magnetic 16mm Film Recorder

Movie-Mite Corporation's new Magnetic 16mm Film Recorder, for recording on film, features high fidelity (less than 4% harmonic distortion on recording) with 50 to more than 10,000 cps frequency response. Flutter has been reduced to .15% to .25% by means of two separate flywheels with a tight loop system. Unit contains two amplifiers, one for recording and one for playback. Four output taps are provided for external speakers. Drive is by synchronous motor. Movie-Mite Corp., 1105 Truman Rd., Kansas City 6, Mo.

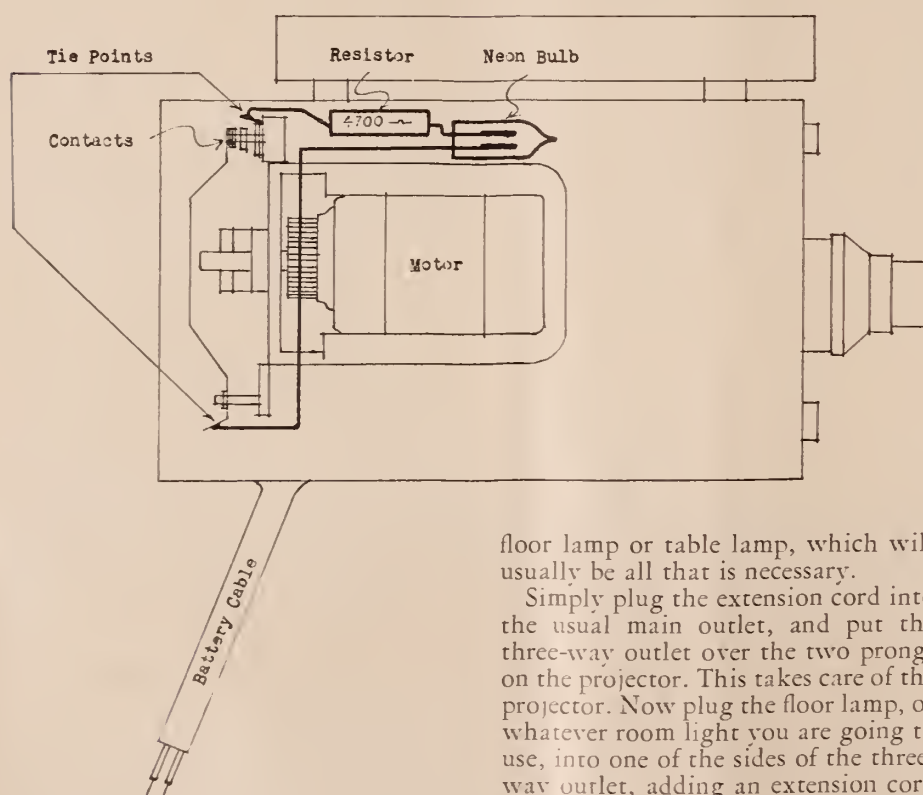
GSAP Indicator Light

Owners of rewired GSAP electrically driven cine cameras will find that as the batteries begin to run down the motor speed drops and overexposed film results. The device described here will call attention to this condition before it can cause harm.

The reason for this condition is a simple one. The governor at the back of the motor has a set of contacts which open and close to keep the motor speed constant, so long as the batteries deliver current above a certain voltage. When the battery voltage falls below a certain critical value, the governor becomes inoperative and its contacts never open. However, since the motor continues to run, there is no outward indication of the run-down batteries. Obviously, a device which would tell us whether or not the governor is operating would be the simplest solution, and that is what will be described here.

Each time the governor contacts open, there is a brief surge of current at a relatively high voltage—high enough to light a small neon bulb. Hence, such a bulb placed in circuit with the governor contacts will flash intermittently if the governor is working, and show no light when new batteries are needed.

Remove the camera side cover by taking off the speed changing dial and the four screws at the corners. Solder two wires at the stationary tie points of the governor contacts. Do not attach anything to the movable contact arm or you will alter the speed of



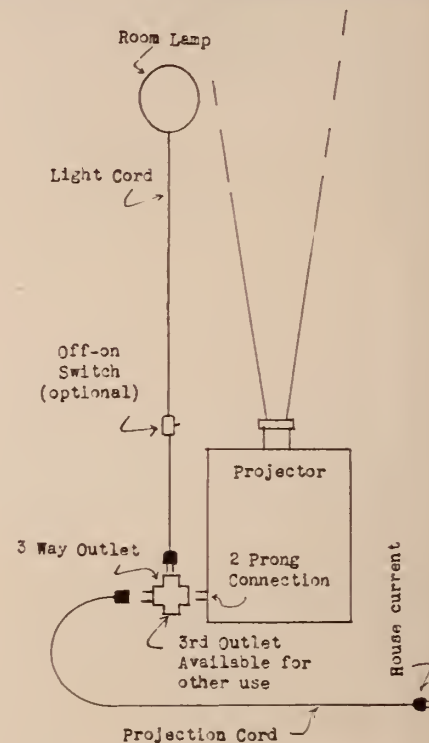
the motor. Cover all bare wires with insulating tubing. Cement the neon lamp in any convenient position, and drill a 1/8th-inch hole in the cover directly above it. Fill the hole with a drop of clear cement, which will harden to form a dustproof window.

The neon lamp is the type used in pocket voltage testers. As the diagram shows, a resistor is wired in series with the lamp. I used a 4700 ohm, 1/10th watt radio resistor. Everything needed should cost less than a dollar.—Ladd C. Smith, Seattle, Wash.

Room Light Control

Many home projectionists would like to be able to extinguish the room lights and turn them on again without having to fumble across a darkened room or ask the guest sitting nearest the switch. There are many involved ways of doing this, which involve the setting up of a professional type theater. However, the method to be suggested here is both inexpensive and simple.

Assuming that your projector has the two-pronged type of electrical connection, all you need is a three-way outlet plug on an extension cord and (optionally but desirably) an on-off switch. This set-up will not control room lights which are on a wall switch, but it will operate any type of



if necessary. It will add to the convenience of the arrangement if you have an on-off switch in this line, so you can turn the room light on or off easily, but you can do it by removing or inserting the plug.

This leaves one side of the three-way plug free, and you can use this to take care of a work light if you like. It should be noted that all of the cords and outlets used in this set-up may be employed for other purposes around the house, as well, so the modest outlay can pay off in several directions.—Warren Deist, Akron, Ohio.

Filming Reverse Action

The following described gadget overcomes the troublesome results in making reverse action shots (with camera upside down), where right is changed to left, and vice versa. The gadget not only conveniently holds the camera in inverted position, but also provides a mirror set at the proper angle before the lens to pick up and reverse the image photographed. Instead of pointing camera at the object or scene, the mirror is focused upon the object.

Construction requirements are a piece of 3/16" x 1 1/4" x 12" strap iron, a small mirror, a wing bolt and nut, blocks of wood and a few screws—materials readily available around most garage workshops. Three 1/4" holes are drilled in the strap iron as shown in Fig. 1. One end hole is tapped to take a regular 1/4" No. 20 tripod screw.

A and B in Fig. 2 show construction

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WORKSHOP

* THIS MONTH we have reprinted a number of workshop suggestions which appeared in previous issues of *Home Movies*. Because they offer an answer to each of several problems on which the editors receive a great number of requests for information and help, solutions as worked out by practical cinebugs, are illustrated and described here for benefit of other amateur movie makers.

Readers are invited to submit, to this department, new ideas and suggestions for shooting, titling, editing, projecting or processing home movies. Where possible, please include a rough sketch or photograph of gadget or suggested idea; also, be sure to state whether your equipment is 8mm or 16mm.

Centering Titles

I very much appreciate those swell titles on the next-to-the-back page. I clip them each month, cut them out and file them, and have used several in my films. I have found a very easy way to line these up, and I am attaching a layout to show how I use them.

Simply take a sheet of colored paper or card a little larger than the titles. Cut four diagonal slits so that the titles will just slip into place snugly, as in a photo album. Once you get the card centered in the title holder, all you have to do is to insert a title, shoot it, change to the next, and so on. In this way, it is not necessary to center each card individually.

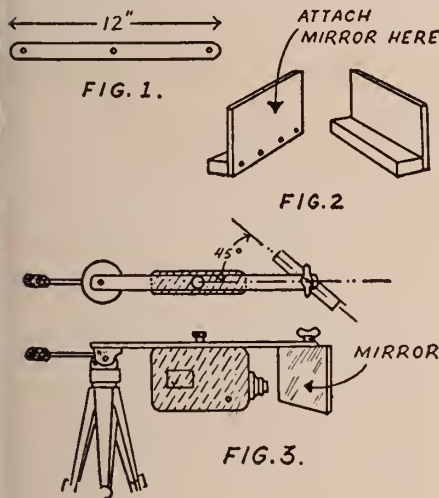
If desired, of course, the slip-in mats can be made up in different colors, and a bit of the mounting card included in the title as filmed.—*Earle M. Holden, Hickory, N. C.*

tact. If not, add a little more solder and try again.

For use as a printing light, the lamp may be further improved by blackening with blackboard enamel all but a circular space about an inch in diameter directly opposite the condensers. This eliminates the light that would be reflected by the mirror.—*Laurence Biebler, Movie Hobbie Studio, Englewood, N. J.*

Title Background Effect

A very interesting background effect may be given titles when photographed as shown in accompanying illustration. The object is to project on the title card the lacy shadows of foliage moving in a breeze. The titler may be set up out of doors where the shadows of an extended branch of a tree will project upon a portion or all of the title card; or, if more convenient, a small branch may be attached to a stake driven in the ground close to the

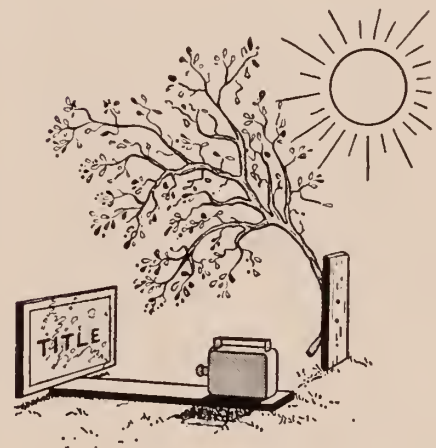


Low Power Printing Lamp

When using a projector as a printer, to duplicate films, or even when using it as a viewer for editing, even the smallest projection lamps are many times too bright. A 25-watt showcase bulb is about right for both wattage and size, but the screw base will not fit the lamp socket in the projector.

A practical and fairly simple solution of this problem is to make an adapter from the base of a discarded T-10 lamp. Break the glass carefully, in a paper bag, for example, and remove all pieces of glass so that only the metal base is left. In removing the filament, use care not to break the black glass insulation in the base which has filament leads running through the lead contact in the center.

Place the T-10 base on the bench, open end up, and drop a little solder over the lead contact in the center. Now, quickly screw in the 25-watt lamp, and you should have good con-

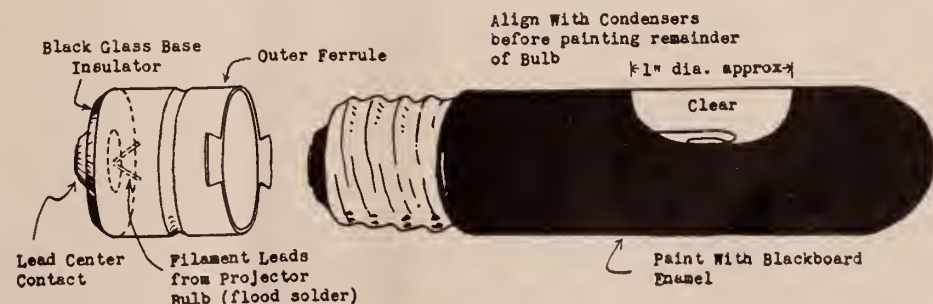


camera as illustrated. If no breeze is stirring to move the leaves, the branch may be moved slowly by hand to impart the same effect.

This idea is equally effective when shooting with positive film—black letters on white title card. The moving pattern of leaves will produce an interesting mottled background design.—*Chuck Neuzil.*

of frame that holds the mirror. The two pieces of wood are joined together with screws. A hole drilled in member B admits the wing bolt by which the mirror and frame is attached to the iron support (Fig. 1). The small mirror may be cemented, as indicated, with rubber adhesive or taped at the edges with scotch or adhesive tape. The unit is then assembled with camera, as shown in Fig. 3, with mirror fixed at a 45° angle to the axis of camera lens.

All reverse action shots made with this gadget will appear with "rights" and "lefts" in normal position. Signs, newsprint, etc., will read right. Such scenes may be spliced right into regularly filmed action shots without the usual reversing of the subject. Of course, if this is done, changing focus is necessary during projection. But this may be overcome, too, by having a dupe made of such shots.—*Jack G. Strong.*



CINE ROUNDUP



RECIPE for a good MOVIE

Take a bright-eyed youngster and a movie camera . . . add the new Medium Beam General Electric Reflector Photoflood lamps. Mix thoughtfully to get a movie you'll love.



Because the new PH-375 is truly designed for movie use. Puts more usable light on subjects, with less current.

And it's planned for use in pairs . . . up to 4 lamps on one home circuit to give you better balanced light for color. Tops for bracket units that make action easy to follow. (You can now get complete outfit packed in a handy case, too!) See your photo dealer for



The New
MEDIUM BEAM

G-E
REFLECTOR
PHOTOFLOODS

PH-375

*Remember . . . G-E Lamps
for every photographic purpose*



**GENERAL
ELECTRIC**

CHRISTENING DAY FOR PHOTOGRAPHERS

IS A MAN who shoots pictures for pay a photographer? Yes. Is a person who shoots for fun also a photographer? Yes—but.

To eliminate the "but" from this picture, a New York photographic organization announces that its 1950 Progress Citation will be presented to the person who submits a single word that best identifies the amateur photographer in contrast to the professional practitioner.

Dr. Wilfred Funk, prominent lexicographer, is chairman of the Selection Committee which includes Fabian Bachrach, photographer of men, and several well-known amateurs. As a hint, Dr. Funk states: "The new term should be at least partially self-explanatory. It may be a composite, derived from two or more root syllables. An arbitrary, non-symbolic word, requiring extensive publicizing for acceptance, might receive the award but the odds are against it."

Anyone, whether an amateur, a professional or a non-photographer, may submit any number of entries. Duplicate awards will be given if more than one person suggests the accepted name. The address for entries is Gillette Camera 1950 Citation, 117 Park Avenue, New York 17, N. Y.

In explaining the purpose of the award, Stephen J. Torma of the sponsoring organization said: "Now that many men and women as amateur photographers exhibit the knowledge, artistry and skill of professionals, the designation 'amateur' is out of date, and in a way derogatory. A new name will be a real contribution to picture-taking as an art and a record-keeper."

DON LEE TV INTO MAJOR MOVIE PRODUCTION

IN A DEAL without precedent in the industry, Don Lee Television today announced its invasion into the production of top quality motion pictures for TV. Simultaneously, it announced the signing of William Dieterle, one of the motion picture industry's leading producer-directors, and Academy Award winner, to head up the production team that will launch the "nation's first television station" into large scale movie making. Historical move marks the fruition of long-range plans of Charles L. Glett, vice president in charge of Don Lee Television, and gives the independent television operation another milestone "first" that ushers it into national syndica-

tion of its programs through Blair TV, Inc.

Story properties are already secured from a virtually endless source in the signing for 10 years of Capt. Don Wilkie, author of "Secrets of Secret Service." That title and his unlimited fund of story material background the inaugural film producing steps. Production of half-hour motion pictures are planned from his book and from other stories associated with his thrilling background and that of his late father, John Wilkie, first chief of the U.S. Secret Service. Capt. Wilkie's breath-taking experiences with the OSS in the last war, with the U.S. Secret Service, with Federal agents and state and local police, and while engaged in espionage and counter-espionage, combined with his father's narratives and exploits, represent over 150,000 individual case histories, according to Mr. Glett.

Television

• continued from Page 103

mainstay of the television industry. Filmed programs, on 16mm, are as essential to the industry as recordings are to radio. They are of particular value to the small independent station as they can be shipped for telecasting at appropriate times. Even when the co-axial cable has made large scale network programs available to the greater part of the country, the filmed program will have its place in the picture because of its re-telecast possibilities.

The television market for motion pictures, at the present time, is not too good. Prices are low because there are few sponsors willing to pay good money for a limited audience—but, even now, a few film producers with good material are making money from television. As the number of sets increase so will the demand for story subjects increase in direct proportion. Unlike a motion picture show, a television film is good for only one showing. It cannot have a prolonged showing on any given station. A tremendous film potential is in the offing.

Advanced amateur film producers realize that television offers them a real opportunity. The production of good films will lead to wide audience acceptance and the producer will gain acknowledgement of his ability by the demand he has created among telecasters.

Let's consider a few of the require-

• continued on Page 119

CLUB NEWS

BURBANK, Cal.—What is possible on a limited budget but with a group of enthusiastic amateurs was recently demonstrated by the Burbank Cine-Nuts (pronounced Sy-Nuts), with the premiere of their 1949 effort *Dead Pan Dan*. Presented to members and their friends with all the trimmings of a Hollywood Pre-view, the evening was well attended and enjoyed by all.



Cast of "Dead Pan Dan" receives "Daniels" for outstanding acting. L. to R.—John Rygaard (making presentation) Bernard Stane, Robt. Strong and Chester Burns.

Good showmanship was apparent throughout and the climax of the evening was the presentation of hand carved "Daniels" (*Oscars to you*) to each member of the cast. These were the handiwork of Mr. Gene Whisman, a member of the club.

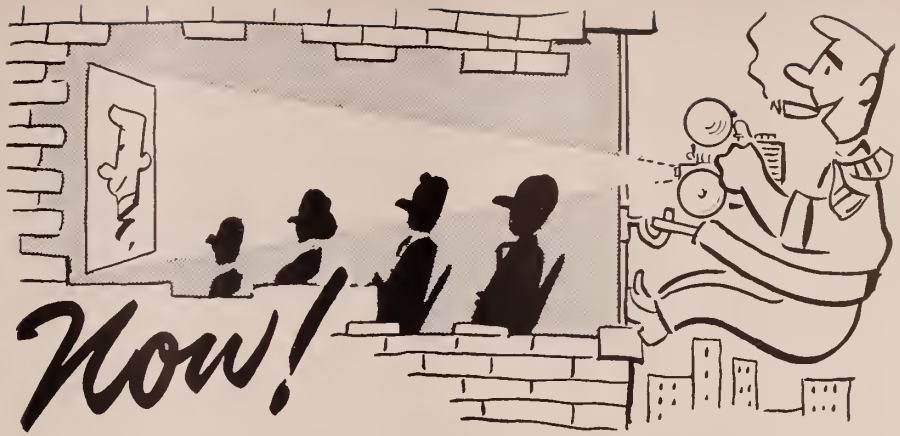
TORONTO, Ont.—The Toronto Movie Club has just completed their membership directory for 1950. This is a handy little brochure got up in pocket size and lists the members alphabetically and by street address. The members of the club are to be congratulated on the neatness of this little booklet.

WASHINGTON, D. C.—Mr. Howard A. Parsons, of the Washington Society of Amateur Cinematographers, won their December contest with his 8mm Kodachrome picture, *Pasadena Tournament of Roses*. He won with a score of 93.55 which is the highest obtained in the 8mm class so far. Mr. Parsons used a 1½-inch telephoto lens in filming his picture.

KANSAS CITY, Mo.—The invitations sent out by the secretary of The 8-16 Home Movie Makers should prove of interest to all clubs. They are appealing and eye catching. The program for the coming meeting is outlined in detail and consists of something to interest any and all members.

MINNEAPOLIS, Minn.—The "shut-in" committee of The Minneapolis Cine Club is in operation again as of January. A brief respite was taken during the month of December. It is a pleasure to members of this committee

• continued on Page 118



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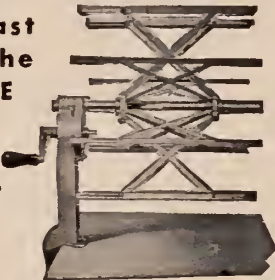
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Clubs

continued from Page 117

to bring such great enjoyment to those unfortunate shut-ins. The good work they are doing is greatly appreciated.

NEW YORK CITY.—Joe Harley, of the Metropolitan Motion Picture Club, has a picture about completed that has been four years in the making. Dealing with the Adirondack country, one of the outstanding sequences will be a ride down the world famous Olympic Bob-Sled Run. This ride attains a speed of a mere 106 miles per hour. Maybe Mr. Harley will submit an article to Home Movies telling just how this picture was filmed.

CALGARY, Canada, Amateur Motion Picture Club recently viewed a film on *Snake River*. Filmed by Cyril Carter, it required three or four visits to Lewiston, Idaho, and was made with the idea of obtaining a motion picture record of a trip up and down a portion of Snake River. 600 feet of 16mm Kodachrome was exposed by Mr. Carter.

LOS ANGELES 8mm Club held its first meeting of the New Year at the Bell & Howell Auditorium, January 10th, 1950. Mr. A. W. Apel took over the gavel as President, and introduced his officers: Dean Stocks, Vice President; William Krause, Treasurer; Edna Knowlton, Secretary. Also, the balance of the contest pictures were shown.

OKLAHOMA CITY Movie Makers announce the winners in their 1949 annual Movie Contest. In the 8mm class, first prize was taken by Mrs. Hugh Turney for her picture *The Seasons*—second prize was captured by Marion Record with *Yellowstone Park* and third prize went to *Glomset's Cabin on the Blue* by Mrs. John Glomset. In the 16mm class H. A. Houston took first place with his picture *A Remnant*—Mrs. John Glomset took second honors with *The Beautiful Blue* and third prize was won by O. S. Butts' *Take Me Out To The Ball Game*.

PHILADELPHIA Cinema Club will hold its Annual Contest judging on Friday, March 10th. The contest is limited to entries of 400 feet of 16mm or 200 feet of 8mm. The judges ratings will be based on 40% for picture, film or story interest—30% for photography—20% for editing and 10% for titles.

Television

continued from Page 116

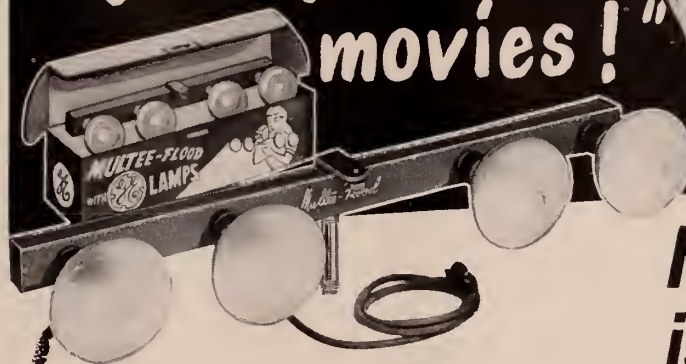
ments necessary for good reproduction. Is color or black and white film preferable? Most television engineers prefer black and white films and will probably continue to do so until broadcasts can be done in color. Many color films however, do broadcast to advantage on television. They are reproduced black and white.

The camera technique for television follows along the same lines as regular picture production. However, the producer must always keep in mind the size of the television screen in comparison with the theatrical screen and do most of his work in close-up. This will not be a radical departure from normal as most good movies contain many close-up scenes.

As to the subjects most in demand by television sponsors, the producer will find that entertainment is preferred over educational topics. Three subjects that seem to be in constant demand are good novelty stories including children, animals or sport subjects. A careful study of television programs will provide one answer to this question, and personal contact with producers and sponsors will help keep the film maker abreast of developments.

Outstanding amateur films will definitely have a chance on television along with professional material. The amateur movie maker of today, oftentimes, is the professional of tomorrow. So the opportunity exists. Produce a film you think worthy of telecasting and offer it to your nearest station. Only by actually entering this new field and getting yourself known will any degree of success be obtained. The amateurs stake in television is great, will he grasp it while he can?

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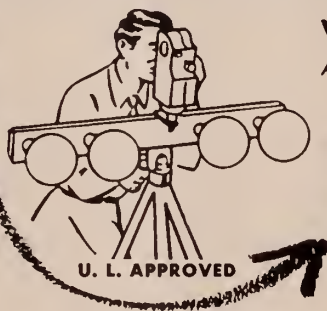
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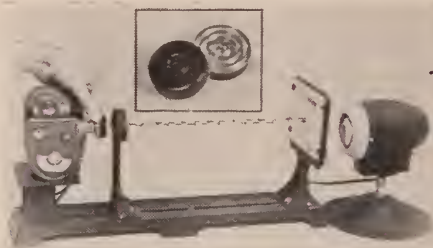
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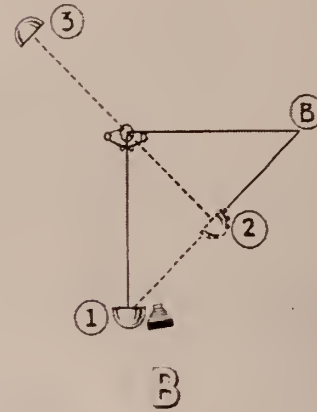
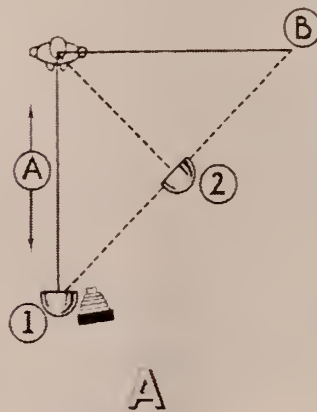
INSPIRA FILMS

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Hands

continued from Page 99

work, mother's day really starts. A shot of the hands at the telephone with the grocery order and then to a dust cloth followed by arranging flowers and general housework. It is in these scenes that your imagination can take full sway because there is a lot of truth in that old saying, "A man's work is from sun to sun but a woman's work is never done."



• Diagrams above show two variations of the basic "triangle lighting" formula developed by photolamp specialists of General Electric Company. Diagram A shows use of two photofloods—one at camera, the other at one side of subject on a triangular plane. Diagram B shows use of photolamp No. 2 as a backlight at position No. 3

For the afternoon sequence we might show three hands ringing the doorbell in rapid order, then hands dealing out four hands of bridge. Hands picking up the cards, playing, etc. Then the serving of a light lunch and again the opportunity for the hands to be expressive. You might have the hand poise just above the plate, fork in hand as if the diner was telling her companions something of interest. Then a high shot down on the card table as mother's hands gather up the cards and place them in their container. (Fade out.)

To signify that school is out you might have mother's hands receiving some school books and then handing Johnny his baseball glove. A human interest touch can be added here as we

reach out and switch off lamps.

Remember that all of the above has been gone into rather briefly, and with little elaboration. Each of the scenes you decide on can tell your story. But think them out in advance and put them down on paper. This will give you your first experience on the preparation of a shooting script so necessary to a good movie. Also, the cutting and editing of your film will provide the feeling of timing and tempo.

The experience gained in shooting a script of this nature will prove invaluable to you as you become more advanced in your hobby. The knowledge of how to use extreme close-ups for drama and emphasis is your first step toward shooting GOOD MOVIES.

Professionals

continued from Page 103

shooting scripts pay off in dividends as this young organization can boast of a 100% score in competition. On January 1st, 1950, they carried off first prize on a "Home Movie Theatre" television show with their production "Backward Boy." Some fine trick

photography played an important part in the judges decision. "Once A Fan Always A Fan," another of their pictures viewed on television, also won a prize. It was the story of a fanatical hockey fan who goes to a game and becomes involved with a pretty girl. The ice hockey scenes were well photographed under adverse conditions.

• continued on Page 123

Lens

• continued from Page 104

worth every penny of it, if your requirements demand that level of quality. At the same time, if a twenty dollar objective will give you all that you require, it would be foolish to invest in the two hundred dollar model.

The reason for the complicated structure of the modern objective is the necessity of curing the faults or aberrations of a simple lens system. This is possible because lenses of different shapes and material can be selected so as to have equal and opposite faults, cancelling out when they are combined. Since there are seven major faults to be cured (and more if we want to probe deeply) and only a limited number of factors which we can juggle, no lens has ever been made that could be considered perfect. At best, the design of an objective is a matter of compromise, to produce the best result possible without getting into impossible cost.

Aside from quality—which can be judged pretty well by manufacturer's reputation and price—there are two factors about an objective which you should understand, the focal length and the aperture or *f*" number. Focal length is a fixed quality of a given lens, while aperture is adjustable by the user.

The focal length of a lens is the distance from a certain point in the objective to the film, when the objective is focused sharply on a distant object. This may be given in inches or in millimeters, 25 millimeters being roughly equivalent to one inch. For a 16mm camera, a "normal" objective is considered to be a one-inch or 25mm lens. For an 8mm camera, it will be about one-half of this.

However, the thing about focal length which concerns you vitally is not the distance from lens to film in itself, but the fact that focal length determines the *scale* or relative size of the image of a given object at a given distance, and also the angle of view taken in. Suppose you were standing on the porch of a house, looking down the street. Objects would appear to be of a certain size. Now suppose you pick up a pair of low-power opera glasses and look at the same scene. All objects will appear larger, but your eyes will take in a smaller angle of view. Then you put the opera glasses aside and take up a pair of powerful binoculars. Objects will appear still larger, but your eyes will take in a still smaller angle.

This explains why it is convenient to have several objectives of different focal lengths. If you have only one "normal" objective, you can make objects larger by moving in closer, or you can take in a wider field of view

• continued on Page 127

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Titles That Talk

"Titles that talk" can now be used by the 16mm filmer. Superimposed dialogue titles that can be added to the already completed 16mm film. This is the service being offered by TITRA and it is claimed that this new process measures up to the quality of the professionally produced production. With the Titra technique, superimposed dialogue titles can be placed in any scene or series of scenes after the film has been processed and edited. A clear white title that has been chemically etched into the emulsion. Here's the step by step process as it is now being offered the amateur.

First, edit your film in the normal way and select those scenes which need titles. Next, prepare the title copy you want imprinted on each respective scene. With this title copy in the hands of Titra technicians each caption is now set up separately in type and press printed in black on a white card. Each of these cards is then photographed on a still picture negative and at the same time reduced to the exact size of the picture frame.



Individual metal stencils are now cut from the reduced negatives, for each of the subtitles ordered, and these stencils are placed in order in a special press of Titra's own design. The entire reel of film to be titled is then coated with a thin layer of protective material and threaded through the same press. The stencils are now impressed, in order, on the scenes indicated and when the entire reel has been completed, the protective layer is removed and the subtitles stand out in clear white from the underlying emulsion.

FILM RELEASES

"UNDERCOVER MAN". 6 reels, Commonwealth Pictures, with Bill Boyd as Hopalong Cassidy, co-starring Andy Clyde and Jay Kirby. Set along the Mexican border, Hopalong and his pals do battle against a gang of gold thieves and cattle rustlers and naturally Hopalong and his saddle mates win the hard fought fight.



"HURRY, HURRY." 8 and 16mm silent, 16mm sound. Castle Films. W. C. Fields, whose highly unusual talents have made him the comedy favorite of millions, appears in a new Castle release. Fields gallantly offers to take a lady to a hospital in his decrepit auto and he gives an entire town goose-pimples and heart failure before he gets there. Available at photographic stores.

Catalog

A request to Dowling's, 570 Fifth Ave., New York 19, N. Y., will bring a free copy of their 26 page, illustrated 1950 catalog.

Titling

● continued from Page 109

ject matter, and can make up the title cards the opposite of the way we want them on the screen just as easily as the other way. In fact, it is usually easier to make up a card with black letters on a white background than it is to make up one with white letters on a black ground. So at one stroke we simplify making up the title card and simplify the development of the film after the title has been photographed.

Keeping to bare essentials, here are the simple steps:

1. Make up a title card of suitable size, with black lettering on a white card conveying what you want to say.
2. Place this where it will be properly illuminated.
3. Load the camera with positive bulk film.
4. Set the camera at a proper distance from the title.
5. Photograph the title.
6. Under amber light, remove the exposed film from the camera.
7. Develop the film in an inexpensive positive developer.
8. Rinse.
9. Fix the film in an ordinary hypo solution.
10. Wash thoroughly.
11. Dry.
12. Clean and insert into reel of film.

Briefly, let's consider those steps one at a time.

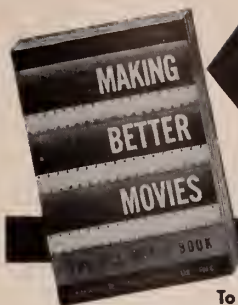
Making Up the Title Card: The lettering may be done in any manner con-

● continued on Page 124

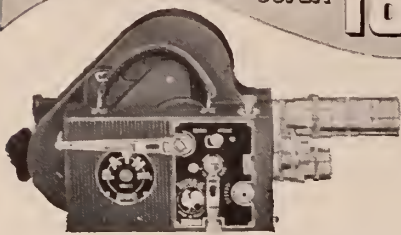
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Titling

continued from Page 122

venient. Some amateurs make them on a typewriter. Some letter them by hand. Some print them on a small printing press. The method you use is tied up with the size of card you use. If you want to typewrite the titles, the card must be very small, or the lettering will be so tiny on the screen that it will be hard to read. If you want to hand letter them, a larger card with larger characters will be easier to letter. If you decide to print them, it will depend somewhat on the sizes of type you have available. The cutout titles on the inside back cover of HOME MOVIES illustrate the smallest size generally used, and from this it may range up to 9 x 12 inches, or even larger. If you have a titler, that will fix the size automatically.

Illumination: Unless you have a titler with lamps, you will probably find daylight the easiest for a starter. Place the title where it will be evenly illuminated, and take a reading of the light with an exposure meter. If you haven't a meter, keep a record of the date and hour and the weather conditions. If you have a pair of photoflood lamps in reflectors, it will be easier to get consistent results with artificial light, which changes little. Put one lamp on each side of the title, pointing in at 45 degrees to the center of the title. When the illumination seems even, measure the distance from title to lamps, so that you can duplicate the set-up in future. Don't try to shoot titles with a single lamp at one side; the title will be black at one side and grey on the other.

Loading the Camera: This is greatly simplified by the fact that it can be done under amber light of good brightness. Get an amber darkroom lamp at any photo dealer. You will see that the film has one very glossy side and one rather matte, velvety side. That matte side must be *toward the lens* when the film passes through the gate. With that as a guiding principle, it shouldn't be hard to wind some on a spool and thread it in the camera. If your camera is magazine loading, you'll have to get an empty magazine from somewhere. If it is 16mm, magazines are available on the surplus market.

Setting Up the Camera: Line up the camera opposite the center of the title card and exactly at right angles to it. The distance should be such that the title just fills the picture. (We'll have more to say later about how this is determined.) If your camera lens will focus down to that distance, set it accordingly. If it won't, or if your camera is fixed focus, you will have to use a supplementary lens, such as a Porta or spectacle lens, to get the image sharp at that distance.

Shooting the Title: When the illumination is even, and the camera is lined up and focused, film the title. The exposure you give (lens aperture and frames per second speed) will depend on the illumination and on the sensitivity of the film. Once determined, it will always be the same for the same illumination and film. Since film is cheap and processing quick, trial-and-error is as easy a way as any, unless you have an exposure meter.

Unloading: Under the same amber light, remove the exposed film from the camera.

Develop: For this you will need a tray of print developer, such as D-72, Dektol, D-55, or the like, which you have dissolved in water according to the directions on the package. If the strip of film is short, you can pass it back and forth through the solution by hand. If it is too long for that, wind it on a flat strip of glass or plastic, matte side out, and place it in the tray with the edges supported so that the under side doesn't touch the bottom of the tray. Rock the tray gently, and from time to time turn the strip over. With most developers and films, this step will run about three minutes. The background will then be black, but the lettering and the edges of the film will still be cream colored.

Rinse: Rinse briefly in gently running water. This is to reduce danger of staining, and contamination of the next solution.

Fix: Place in ordinary fixing bath, dissolved in water according to directions. Here you will see the creamy emulsion dissolve, leaving only black silver and clear film. Note how long this takes, and leave it for as long again.

Wash: Place the film in gently flowing water. Wash for about thirty minutes.

Dry: Hang the film up to dry in as dust-free a room as possible. Drying may be hastened with a fan and with gentle heat.

Clean and Splice: Polish the dry film to remove any finger marks, water spots, and the like. Then join into the film where it is desired.

This should give some idea of just how simple the whole operation is. Once correct conditions are worked out, several titles may be put through together, so that the total time involved becomes very small.

We realize that the foregoing leaves many questions open, since we have tried to give only a comprehensive general notion of what is involved. To all of these questions we shall return in further articles.

To the veteran cine filmer, this will be "old stuff." To the many newcomers, however, it can be the "Open, Sesame" to one of the most fascinating branches of home movie making.

Movie Reviews

continued from Page 107

been shot under very trying circumstances. His shots of sugar cane harvesting, brought applause from the large audience. An interesting sidelight was projected into the film and shown. Sugar cane used to be harvested by hand with the natives cutting away all the dead stalks. Then one year during a strike some over ambitious person set fire to the cane. After the fire was extinguished it was found that the flames did not hurt the cane but did a job, in an hour or so, that previously had taken days. The shots of the cane being burned at night were dramatic.

Mr. Shandler is to be congratulated on the fine editing given the film and the musical score that accompanied it.

★★“DEAD PAN DAN” —300 feet, 16mm black and white, by the Burbank Cine Club. This is an original story developed from a basic plot submitted by Mrs. Edward Long, a club member. Nick Stacy, a famous detective on vacation, visits the outdoor stage of a motion picture studio with a party of friends. He is met at the gate by the caretaker who refuses admittance but succumbs to the lure of a ten dollar bill. Once inside the caretaker confides that he is in need of a detective as “thar have been some strange going’s on.” He is supposedly alone, but cigarette butts, a burned out camp fire and a shovel with fresh dirt on its spade lend mystery to the film. Nick’s search leads to the discovery of buried jewelry and as the amazed crowd looks on the bandit enters and reposses his treasure. Needless to say they exit as fast as possible. A unique ending is given the film as the bandit’s pistol turns out to be a water gun and the bandit a prop actor. As our hero “Dead Pan Dan” remarks as another group of tourists appear on the scene, “Better get ready, here comes another group of suckers,” and with visions of another ten dollars the picture comes to an end.

This picture just fell short of a three star rating because of its lack of close-ups. The story continuity and editing was nicely done and the titles were well centered. But the long shots had a tendency to be too long and slow up the action. In particular the shot through the car door where the driver, anxious to get away from the bandit, urges the party to hurry. This shot has a tendency to slow the action for the following shot where the car is seen in motion as the final member of the party climbs aboard. The addition of inserts and a little closer editing will make this picture outstanding.

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Iron Horse

continued from Page 108

of a good train movie.

Lighting plays an important part in adding dramatic emphasis to your train shots, and morning or late afternoon light offers interesting sidelighting effects. Try the occasional pictorial with backlighting, where the smoke puffs or overhanging foreground branches of a tree hide the setting sun from the camera lens. Silhouette shots, taken from a low angle, against the cloud-broken western sky after sun-down will add real beauty to your movie reel.

Nor is bright sunlight necessary for striking train pictures. Shots taken during rain or snow or on dull days have interesting "atmosphere" about them, while those taken following a sun shower will show plenty of sparkle. Of course, the movie camera and lens should always be protected from the elements.

Once the railroad filming bug has bitten you, you will want to broaden your picture horizons and add close-ups of historical trains and equipment to your growing film. To get some of these shots may require considerable ingenuity, as well as extra lighting, since such relics are usually found where lighting is adverse or poor.

You won't be alone in your train filming hobby. You'll soon find that there are thousands of other cine fans throughout the country who are equally interested—in fact, there are historical societies which plan special filming trips and encourage their railroad-minded members to bring along their cameras and shoot to their heart's content.

As in most types of movie work, camera handling must be rock-steady unless panoraming to follow moving objects. A substantial tripod is a worthwhile investment.

After editing and titling your movie reels, you can add a still more professional touch by utilizing a phonograph record player or dual turntables for playing actual disc recordings of trains whistling, chugging, passing over trestles and through tunnels. These sound effects recordings, similar to the type used in radio work, are available at reasonable cost. When played at appropriate moments during the screening of train films, they give the audience the realistic impression of actually witnessing a sound-on-film presentation of the old iron horse itself galloping right along.

Perhaps one of the Midwest's most enthusiastic train-filming amateur movie maker is Dr. Leonard J. Martin of Minneapolis, who utilizes triple turntables with five pickup arms to furnish necessary sound and music.

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Lens

• continued from Page 121

by moving back—but suppose that this happens to be impossible? If you are on the side lines at a football game, you can't move out onto the playing field to get bigger images of the players, but you can put on an objective of longer focal length. If you are making an indoor scene and are backed up against the wall, you obviously can't move back any farther to take in a wider angle, but you can put on an objective of shorter focal length.



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For these reasons an objective of shorter focal length than the normal is known as "wide angle," and one of substantially longer focal length is called a "telephoto." You can do a great deal with one standard objective but you can readily see why you will find it desirable to add others as you become more skilful.

The other quantity which describes a lens is the aperture, and this is important to us because it determines how much light we will need to take a good picture. Inside the objective, near the middle of the tube, is a circular opening of adjustable diameter, called the iris diaphragm or stop, which is linked to a ring on the outside of the lens. It is by means of this adjustable opening that we control the amount of light passing through the lens. Think of it as something like a window shade. When the sun is very bright outside, we draw the shade down part way to avoid glare. When the light is very dull, we put the shade all the way up to take advantage of all the light there is.

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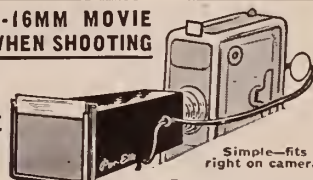
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focal length is one inch, an aperture one-quarter inch in diameter is called "f/4," and an aperture of one-eighth inch would be f/8.

When we speak of the aperture or f-number of a lens, we mean the maximum aperture to which it can be opened. From the explanation already given, it will be obvious that a small opening will correspond to a large number, and a large opening to a small number. Consequently, the smaller the f-number of a lens, the wider the aperture and the more light it will admit. A moderate aperture is f/4.5, f/4 or f/3.5. More light is admitted by a lens with an aperture of f/2.8 or f/2.5. A lens ranging from f/2.0 to f/1.5 is the practical maximum, and such a lens is considered "fast" because it permits of taking pictures in relatively poor light.

As we go along in this series, we shall have much to say about what you can do with different apertures and various focal lengths, which space will not permit this month. One more point should be mentioned, however—the care which fine objectives deserve. The lens elements are not made of the same sort of glass as a bottle or a windowpane. They are made of costly glass selected for its optical properties, not for hardness. It may be much softer than ordinary glass, and has a far more delicate polish.

Consequently, lens surfaces should never be cleaned roughly, and great care should be used not to scratch them. Use lens tissue, or a bit of clean surgical cotton, but please don't use your necktie, as we have seen happen! First remove any loose particles which might cause scratches, by gentle brushing, then breath on the lens and polish, ever so gently. Or use a reputable lens cleaning fluid.

Should you get a fingerprint on a lens, remove it at once, without waiting till later. If you don't, the perspiration may etch the print into the surface of the glass so that you can't remove it. As good a liquid as any for lens cleaning is a weak solution of a wetting agent—a drop or two of Aerosol, Photo-Flo, Wun-Drop, Drene Shampoo, or the like in a bit of water. Apply with surgical cotton and polish dry with a clean piece. Just barely moisten the lens surface; don't wet it, or some of the fluid may run down inside and make trouble.

There are good, sound reasons for all this care to avoid scratches. Anything which impairs the perfect polish on the lens surfaces scatters light, and deteriorates the image by just that much. Even tiny scratches made by rough polishing, too small to see with the naked eye, scatter light and cut down image contrast. For that reason, it is sound practice to keep a lens cap over the objective at all times when it is not in use.

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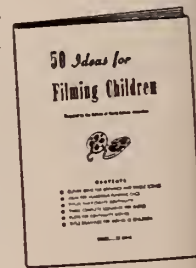
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2 "How-To-Do-It" Books Every Movie Maker Should Have



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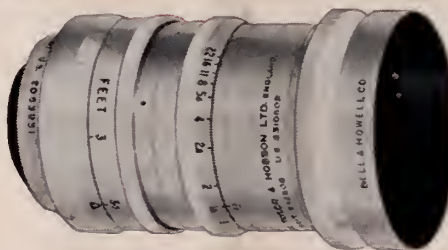
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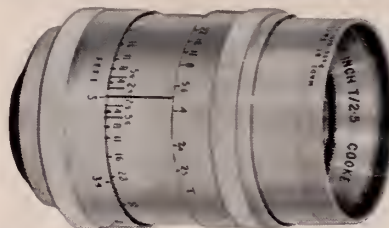
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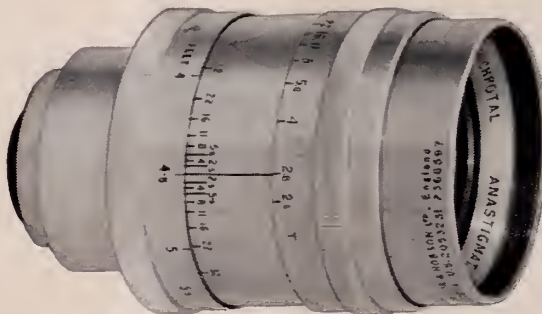
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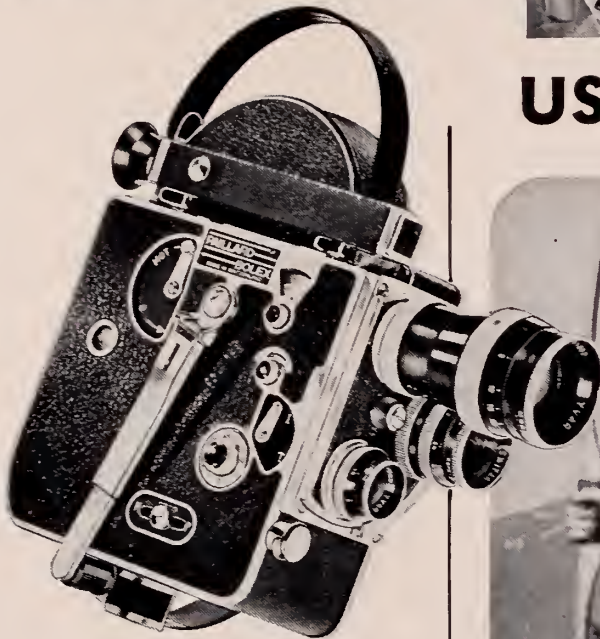
★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Arthur Miller



1946 Academy Award Winner, black and white Cinematography on the picture "Anna and the King of Siam,"

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NEW! BOLEX EYE-LEVEL FOCUS

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera... and at no increase in price! Available for older H model cameras. \$43.41. Fed. tax. inc.

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Yvar 15mm f/2.8 78.75
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FOR THE BOLEX H-8

Switar 1 1/2" f/1.5 \$160.42
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Yvar 36mm f/2.8 89.54

Kern-Paillard lenses, for Model H cameras, are in focusing-mount, fully color-corrected, specially coated.

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pend upon to get the picture you want every time—in every climate and under all conditions... in color or black and white.

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CAMERA HIGHLIGHTS

'round the country

for JUNE 1950

compiled by ARTHUR MARBLE

The month of June is filled with interesting festivals and celebrations in all parts of the country. Among the hundreds of such events, lack of space make it possible to mention only a few. Occasionally festival plans are changed at the last moment. To avoid disappointment, the prospective photographer should, before starting a trip, obtain the latest information direct from the locality he plans to visit.

CONNECTICUT

NEW LONDON—REGATTA WEEK is held in June, when the famous Harvard Crew Races are held on the Thames River.

MASSACHUSETTS

BOSTON—This historic city presents a miniature model of the Battle of Bunker Hill which occurred on Breed's Hill, June 17th, 1775. Over 100 wax figures are shown in the scene which required over seven months to complete.

DELAWARE

WILMINGTON—Anniversary of the dedication of Old Swede's Church, an historical landmark that was founded in 1699. A recent gift from the King of Sweden, an altar cloth will be placed on display for visitors. Electrical connections are provided for the use of photographic lights.

ILLINOIS

ZION—The Zion Passion Play. Religious drama based on the life of Christ will be presented every Sunday afternoon during April, May and June.

IDAHO

EMMETT—The annual Cherry Festival is held from June 19th to the 24th.

NAMPA—The Lake Lowell Regatta is held in June. As the date is not yet determined it is advisable to write the Chamber of Commerce.

TWIN FALLS—The Twin Falls County Posse Show, June 21st to the 24th.

BRITISH COLUMBIA

VANCOUVER—The Pacific Coast Yachting Association will present the 1950 Pacific Coast Championship Regatta, June 30th to July 4th. There will be a program of races for both small and large craft.

CALIFORNIA

PALM SPRINGS—Sail Boating on the Desert or Sand Sailing. These fleet craft attain tremendous speeds over the dry desert region. Every day except Monday.

NEWPORT HARBOR—Ship's Rock Invitational Yacht Regatta and the Intercollegiate Sailing Championship. Both major race series will take place June 24th and 25th.



JUNE OFFICIALLY OPENS THE BATHING SEASON IN SOUTHERN CALIFORNIA



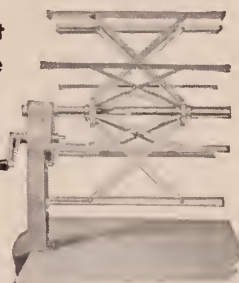
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DAYLIGHT DEVELOPER

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✓ PROJECT

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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight—speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film—adjust to either size by a turn of the top flange.

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with the
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M-30
Film
Dryer



This simple, portable unit dries from 5' to 50' of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

LARS MOEN,
Technical Editor

HAL COOLIDGE,
Staff Photographer

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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No. 4

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Cover Photo by "Dick" Whittington. Photo Credits: All Year Club of Southern California, page 145—Lans Ramsdell, page 144 and 147. Carlos F. Grant, page 156-7.

Model Credit: Pat Kegebein and Wynne Rice from the Donato Studios, Hollywood—page 147; Sally Palmer, Hollywood—page 144.

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CHICAGO OFFICE—John O'Keefe, 400 Madison St., Room 1904, Dearborn 2-2690

CLUB NEWS

SAN FRANCISCO, Westwood Movie Club. "What's for Breakfast," 200 ft. 8mm black and white by Harry Berman; "Snow Trip," 400 ft. 8mm by Ed. Franke; "A Trip to Spain," 300 ft. 8mm color by Francis Acolde and "Canadian Rockies," 200 ft. 8mm color by Joe Pissot.

CHICAGO, South Side Cinema Club. "Lures of the West," 16mm with musical accompaniment and "Slides on Mexico," 35mm color slides by Miss Hazel Paynter.

LOS ANGELES Cinema Club. "Louisiana Gayride, Land of Bayous and Byways," 60 minutes of color, by Miss Avalon Dagget, traveling along quiet waterways to reveal amazing sights of people and traditions, from the salt marshes of the Acadians to the cotton lands in the north.

KANSAS CITY, Mo. 8-16 Home Movie Makers. "Westward Ha," 8mm color by Mr. Harry Hilfinger of ESO-S Pictures, with wire recorded narration and music.

RICHMOND, Calif. Camera Club incorporates in its monthly bulletin several paragraphs of information, all of value to the cinematographer. The last issue included a column on the best ways to take snow shots for the achievement of various effects.

LONDON, Eng. Institute of Amateur Cinematographers, Ltd., held their annual meeting at the Waldorf Hotel, Aldwych, after which they viewed an illustrated lecture on "Photographic Make-up," by Mr. Richard Blore.

PHILADELPHIA, Cinema Club Annual Dinner will be held on Monday, April 17th, at McAllister's Hall, in Philadelphia.

MINNEAPOLIS, Octo-Cine Guild have published a vest-pocket size club roster for 1950. The job is very well done, both as to format and typography and has an attractive cover. The roster has the name, address, phone number and date of affiliation of each member.

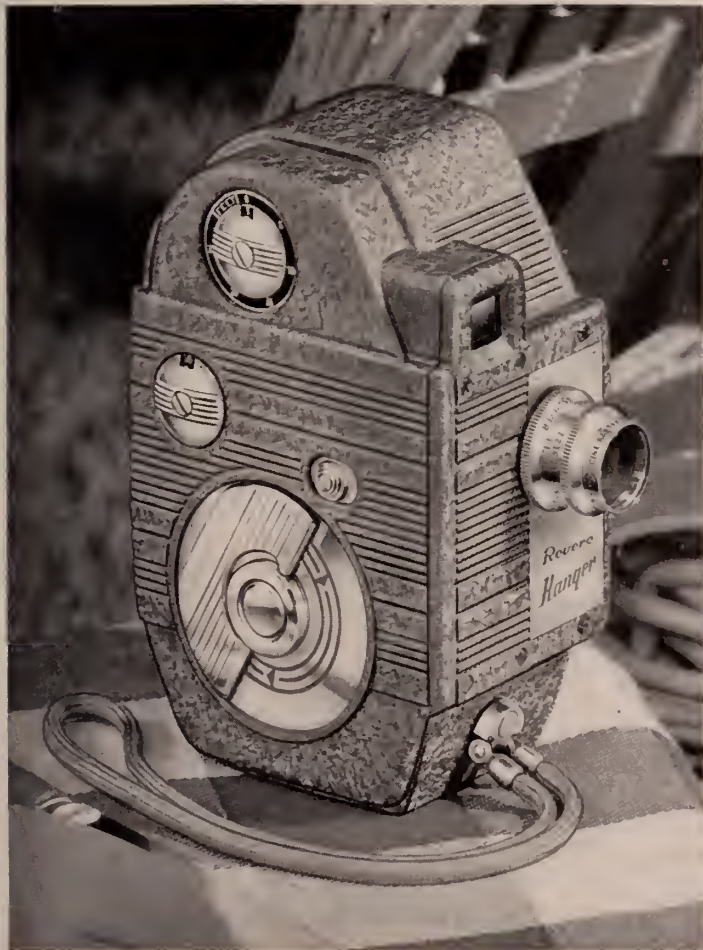
PORTLAND, Ore. Cine Club is having a film contest that should prove interesting. There are two teams, each team composed of one-half the club membership, one group working in 8mm and one in 16mm. Each group will pick their own subject matter, but the film must have a definite story angle. Outside authorities will be the judges.

SAN MATEO, Calif. Peninsula Home Movies, Unlimited have started their 16-period School of Photography. The Course covers the shooting of movies from basic to fully advanced and consists of 13 lectures.

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when it's in *movies*!



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Only movies capture the action that makes pictures live—the skill that tames a bronco or lands a fighting fish . . . the play that wins a sports contest. That's why you feel you're actually re-living each thrilling moment when you show it in movies.

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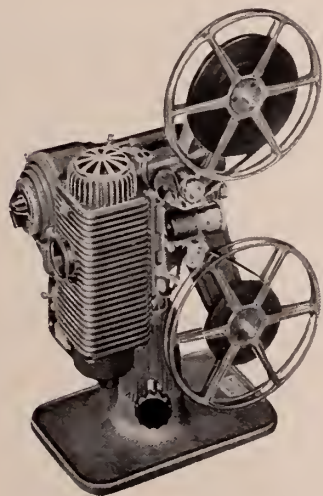
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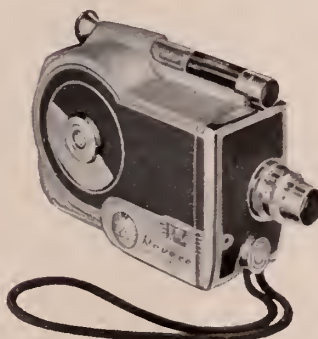
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CINE ROUNDUP



TELEVISION STAR TURNS TABLES ON CAMERAMAN

IN HER SECOND YEAR of being photographed every day of the week by Dumont TV cameramen, Kathi Norris, popular star of WABD'S "Your Television Shopper" turns the tables. Miss Norris is shown here with her

Bolex as she films George Marano of the Dumont camera staff. Kathi Norris, well-known television commentator, has gained a tremendous audience for each telecast as she informally interviews interesting people.

BELL & HOWELL DEALERS ATTEND MOTION PICTURE CLINICS

MOVIE MAKERS will get the ultimate benefit from the special 4-day motion picture clinics from which over 200 Bell & Howell dealers have already received their diplomas. The clinics, given twice monthly at the company's Lincolnwood Plant in Chicago, provide dealers with the latest in movie-making techniques to pass on to their customers.

Detailed information on features and use of the equipment is given by trained personnel, under the direction of Perry Thomas, who was in charge of Photographic Equipment at the Bikini atom bomb blast.

Members of the company's Professional Equipment Division demonstrate up-to-the-minute professional camera techniques that can be utilized by the home movie maker to secure top results with his own equipment.

It isn't all "book learning" either,

for dealers are handed a camera and film and told to "shoot their own movies." The footage thus taken is screened and evaluated by the group at the end of the meeting.

Dealers are shown the Lincolnwood plant, which houses the largest laboratories in the world devoted exclusively to the science of motion picture photography.

In succeeding clinic sessions such matters as lenses, filters, and special effects are thoroughly discussed. B&H lens and design engineers are available for question and answer periods. Adequate time is allowed for the solution of individual problems.

Dealers who have completed the course report that they are now better equipped to assist customers with their movie-making activities than ever before.

EARLY MOVIES

The cataloging of thousands of feet of early motion pictures has been begun by Irving Browning of New York City and G. Y. Dunston of Norfolk, Va., who own a collection of early experimental films including Edison peep

box subjects, early 1/8 and 1/2 reel comedies, one reel dramas, westerns and silent features. The films will be leased as a collection by Browning and Dunston, who also own a collection of early motion picture apparatus.



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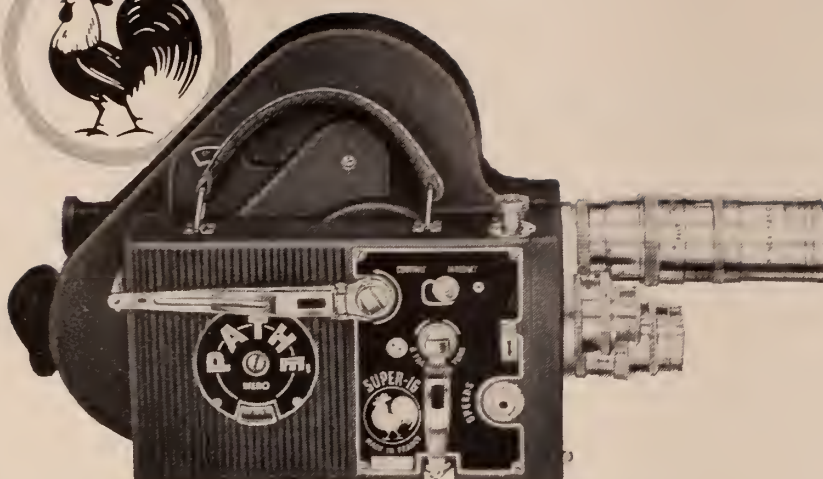
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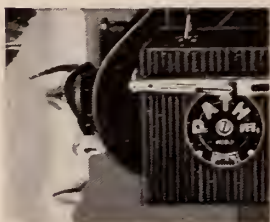
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PARALLAX. Not only is the exact field seen perfectly, but you also know whether the scene is being registered in sharp focus. When you look through the full frame finder you are looking through the lens that is IN THE TAKING POSITION. This is not merely a ground glass focusing device, it is a continuous full frame focuser...A PATHÉ EXCLUSIVE FEATURE!

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"Cine Capsules"

ONE OF THE DIFFERENCES between shooting with color film and with black and white film, is that, with the former, contrast in light and shade is not needed since the color itself does what light and shade does for black and white film.

IN SHOOTING SIDEWAYS to the sun with color film, it is better to choose a time when the sun is moderately weak, and thus avoid strong contrast, which is not desirable with color film.

IN TAKING PAN SHOTS pan towards the main point of interest. If there is no main point of interest, pan from left to right the way the human eye is used to doing its reading.

WHEN TAKING SLOW MOTION pictures, remember to open up the lens aperture about two stops to compensate for the faster shutter speed.

A LENS IS SOFTER than ordinary glass, so use proper lens cleaning tissue or a soft lintless cloth when cleaning it, and don't press hard on the lens, otherwise there is danger of scratching the lens surface.

SOME PEOPLE associate a fixed focus lens with the old box still camera, and look upon it as a cheap undesirable type of lens for expert work. This is far from the case. Some of the best lenses are in fixed focus mounts.

IT IS POOR PRACTICE to lend films unless you are satisfied that the person who will handle them is thoroughly familiar and careful in handling films, and that the projector to be used is in good condition.

IN FOLLOWING AN AEROPLANE across the sky with your camera, be sure there are clouds or tops of buildings, preferably the latter, in the picture, otherwise the effect of the aeroplane moving will be lost, and it will look stationary in the air.

NEVER DOUBLE BACK on a pan shot unless you are following a moving object with the camera.

IT IS A GOOD IDEA to keep a file of pictures and patterned paper, which you come across from time to time, and which are suitable for title backgrounds. This will save a lot of hunting around at some future time.



Waiting for your ship to come in?

Photography is simply writing with light. Sounds easy, doesn't it?

It is, and it *isn't*. And if you're still waiting for your "ship to come in"—clear, well-exposed, razor-sharp screen images, regardless of light conditions—Anso Triple S Pan is the superlative answer.

With this super-fast film in your camera you're ready for *anything*. Indoors or out, its speed allows you to stop down for extra depth of field. This means you can keep your subject, the foreground and background, *all* in sharper focus.

Even with the poorest light, Triple S Pan gives you surprising performance. You can use less artificial lighting or move your lights farther back. Result: less glare—which means your subject is more relaxed, less likely to squint.

Add to this, Triple S Pan's long, smooth gradation scale—its wider latitude—and you can't help having movies with that fresh, professional, complimentary look! **Anso, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

ASK FOR *Anso* 8 AND 16mm TRIPLE S PAN FILM



JANIE GRANT is unique among Hollywood actresses in posing for a picture before being made up.



MAKE-UP-MASTER, Max Factor, Jr. (left) and chief make-up artist Hal King study Janie's facial contour.



EYE SHADOW is an exceptionally important item when it comes to make-up for motion pictures.

Professional Quality Make-Up For The Amateur Cinematographer

By MAX FACTOR, Jr., Master Make-Up Artist to Hollywood Stars

CHANGE OF CHARACTER is obtainable thru the use of make-up.

A WIG—A NEW SLANT to the brows—eye lashes full and Janie Grant changes her appearance.



AMATEUR CINEMATOPHOTOGRAPHERS are almost all aware that there must be something to the art of make-up, as far as making motion pictures is concerned. If there wasn't, they naturally reason, why has there always been so much to-do about the art in Hollywood?

But most of these non-professionals at this point somewhat bog down, and become ready to admit that they still aren't quite sure just what make-up does do for the motion picture cameraman.

Here, briefly, is what make-up has to offer this field of photography:

Without make-up, the subtle color tone variations of a complexion are often distorted or even completely lost in the black-and-white photographic process. Don't think that color tones don't count in a black-and-white film, because they do. This is true even in the case of a still picture, and, with motion pictures the need for recognition of this fact is even greater. As an actor's face moves, complexion color tones can change in effect, and sometimes almost blank out, as light hits them with varying intensity. The correct application of make-up can completely remove need for worry about this.

Objectionable skin blemishes, since they are magnified by the camera, can be rendered invisible, or at least minimized to a satisfactory degree, by the correct use of make-up.

An amateur who has "gotten the feel" of doing make-up even slightly can correct features which are basically somewhat unsuited to a cinematic role. Properly patterned shadow applications alone can make full, round cheeks seem slender, and long noses apparently shorter. A little simple manipulation with eye make-up can make eyes look younger or older, stupid or mean. I offer these just as quick examples of what can be done with make-up, very simply and easily. Actually, the possibilities in this field are unlimited.

In the production of professionally-made motion pictures in Hollywood, there often becomes evident needs for make-up which the amateur cinematographer isn't likely to encounter, but which are worth mentioning here to illustrate how essential the use of make-up can be. During the making of a picture in Hollywood the strain of hard work and long hours may show its effects. Make-up is regularly called upon to conceal these evidences of fatigue, and thus permit original characterizations to go from scene to scene, completely unchanged.

Or, take the case of a simple tan or sunburn. The player who starts out in a picture with a light, untanned skin would present a terrific production problem if a tan, suddenly acquired in mid-picture, couldn't be concealed with make-up.

It's easy enough to see, then, that



THE FINAL RESULT—JANIE GRANT READY FOR A STRAIGHT MOTION PICTURE APPEARANCE.

make-up does serve definite cinema purposes, and that the amateur cinematographer shouldn't overlook this fact, once he has progressed beyond the stage of merely pointing his camera at something, pressing various of its gadgets, and then standing by to see what happens.

With this established, the next step is to determine what make-up materials the beginner at the art should acquire for his cinema operations. When this subject comes up, most tyros immediately conjure up visions of having to acquire dozens of tubes of greasepaint, many shades of face powder, countless brushes, and so on, with it all totaling up, in his mind, to some tremendously high cost.

This isn't the case at all. For example, just consider the contents of a popular little make-up kit, specially designed for the amateur cinematographer. This kit contains five tubes of a satin-smooth foundation, in shades

designed for a range extending from the fairest feminine skin to the darkest tan of a male complexion. There are two containers of dark "liner," which materials can be used for eye shadow or for creating "character" lines or shadows on the face; one container of white liner, for highlighting facial features as needed. "Moist" rouge for the lips is supplied in two shades, one for men, one for women. Then there's face powder, a puff, and eyebrow pencil, cleansing cream for the removal of make-up, and some little rolls of paper, called "liners," for the application of the liner make-up.

At a glance, this may look like perhaps to too impressive array of make-up materials. Yet, a whole kit of this sort, with the materials in handy miniature containers, can be acquired for a trifle less than two dollars.

Kits such as the one I've mentioned generally offer the tube-contained

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A RECORD of each scene is kept and catalogued.

this is not nearly as hard as it may sound. For example, let's take a reel of unrelated shots and analyze them. The first reel is back from the laboratory and it contains a shot of our producer's wife; pictures of his brother, Bill; Bill driving his car; a view of the home and a shot of his four-year-old son bouncing a ball. The producer is delighted with the film and so is the family and is greatly surprised when it proved boring to his audience, a group of neighbors. The reel of unrelated shots could have been made very interesting with a little forethought and planning.

So the first good rule of movie making is planning. Let's see what should have been done to this picture. It could have opened with a shot of his son bouncing the ball, then a change of angle and we see the ball roll into the street; Bill driving the car; the little fellow running after the ball; a quick cut to the wife with a frightened expression; the car stopping quickly and finish with a shot of the wife as she scolds the child and carries him into the house. A simple little sequence, but

dressed in light colored bathing suits, were playing leap frog in the back yard. It was a bright day and he opened his lens too far, and too much light reached the film. The pictures were over-exposed and, when he projected them, it appeared as if the girls were running around without a stitch of clothing. His guests howled and whistled—he was speechless. The second rule of good movies is exposure.

If you are shooting outdoors the next thing to consider is the lighting—and how it can be used to fullest advantage. The best time to take pictures is three hours after sunrise to three hours before sunset, except at the noon hour. The sun is generally overhead at this time and there will be no shadows to lend perspective to your scenes. And it is not good practice to take pictures directly into or away from the sun. They will be flat and hazy.

Now comes the job of getting your story on film. When you take snapshots, one click of your shutter and your work is done. When you take movies you are taking a series of snapshots—sixteen pictures a second at normal speed. The average movie camera shutter has a speed of 1/30 of a second so the camera must be held steady or your pictures will be blurred and jumpy. When one scene is finished, stop the camera and change angle for the next. Do not rapidly "pan" to another shot. Varying the type of shot from close-up, to medium shot and long shot will make your movies more appealing to your audience.

And after all the above has been accomplished; planning, exposure and camera position—next comes the subject of your actors. Children make excellent subjects because they are active and are easily caught off-guard in real life situations. It is difficult, however, to make good movies of adults; they become self-conscious in front of a camera. It's surprising how many

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DON'T GUESS at scene exposure; This leads to wasted footage.



ARE YOU READY TO TAKE MOVIES

By LEE STEHMAN

THAT long awaited movie camera has been bought and everything seems in readiness to start shooting those spectacular scenes that will entertain your relatives and guests. But are you ready? Some home movies that are viewed makes one wonder about the filmer's intentions and what makes him as happy as a Hollywood producer that has just won an "Oscar" for the best picture of the year. It's true, his movies move but that is really all that can be said of them. Many beginners are so anxious to get started that they load their cameras and shoot pictures in all directions with no definite idea of what the movie is going to be, or who it will interest. Then they get discouraged with the reels of unrelated film, or snapshots, and their friends get more discouraged. Half the pleasure of taking movies is in their showing and we all like to make a good impression.

Home movies are made to show to your friends, some organization or group, neighbors, or your own family. The real job, then, is to take movies that will entertain an audience—and

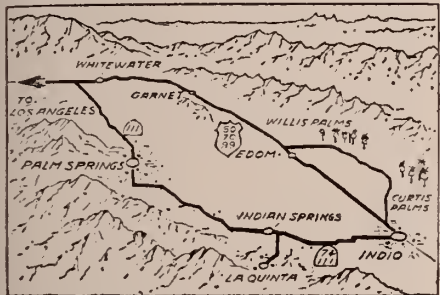
it has continuity and action—just what the audience wants to see.

After you have planned the scenes and rehearsed them, be sure the lens is set for the proper exposure. Most cameras have an exposure guide plate on them or the subject is well covered in the instruction booklet. Study these carefully and decide what is the best lens opening for each scene. Remember that the lens is the eyes of your film but is manually operated while your eyes respond automatically. To better understand this, watch a person's eyes on a brilliantly lighted beach. The iris contracts so that it is barely a pin hole—then the same pair of eyes in a darkened room will expand the iris so that it is wide open. So the lens must be set (*f* stops) to let only the proper amount of light reach the film. A little time spent to determine the right lens opening is well worth the results you'll get—deep, clear pictures.

One beginner who didn't stop to set his lens properly has a rather amusing experience. He planned his scenes and action well; his teen age daughters,



NEWSPAPER CUT-OUTS make good opening titles.



MAPS FROM YOUR NEWSPAPER will make your route clear to an audience.

WHEN spring breathes her first balmy breath down the back of your neck, do you dust off your movie camera and start planning those vacation pictures? But vacation time may be months away and spring fever is one disease penicillin won't cure. Particularly if the condition is aggravated by the close proximity of a movie camera. But take heart—you do not have to spend the next few months brooding and studying travel brochures. Relief is at hand and can be administered in small doses. Doses that will cure the most pronounced cases of "cameratitis" combined with spring fever and "travelitis."

Most Sunday editions of your local paper carry an automobile travel section. These are compiled by the auto-

FOREGROUND FRAMING gives depth and perspective.



COMPOSITION-ACTION AND SCENERY COMBINED FOR AN OUTSTANDING SHOT.

Week-End

Travelogues Are Fun And Inexpensive

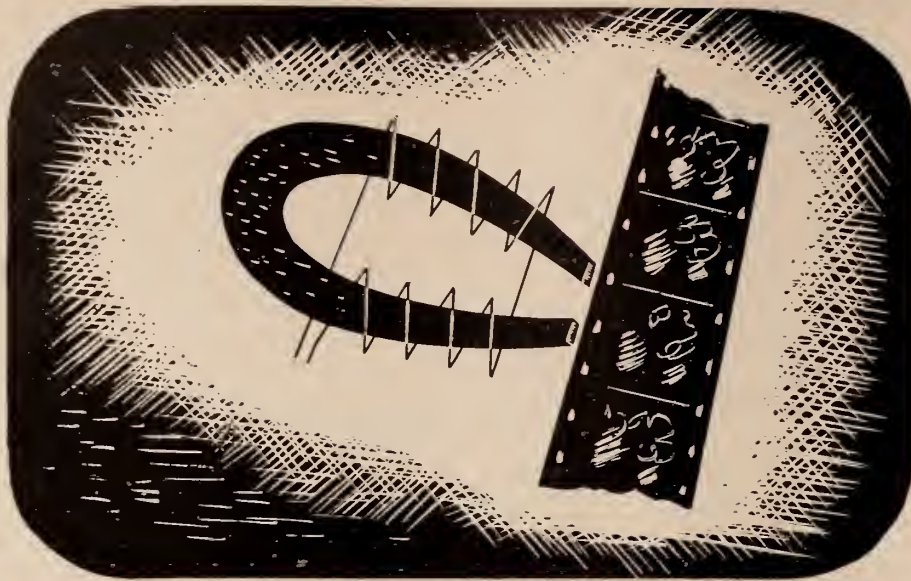
By TONY GOLDEN

mobile editor and are generally of two day's duration or for week-ends. And they can prove invaluable to you filmers anxious to try your wings before your real vacations roll around. A study of these week-end jaunts will show that they are mostly outlined in a simple "circle" tour (going one way and returning another) and carry the highlights as well as the historical

points of interest of the trip. And it is the historical highlights of their own locality that the average cine' fan is most apt to miss. So if your camera finger is "itchy" and you long for the open road, try a week-end travelogue from your newspaper.

But, before we start, let's give some thought to the "what's and how's" of

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Magnetic Sound-on-Film Recording

By BILL BANNER

MAGNETIC SOUND-ON-FILM recording for the amateur movie maker has passed the blueprint stage and is now an actual fact due to recent developments by the Armour Research Foundation of Illinois Institute of Technology in Chicago.

This non-profit institution recently announced its progress in developing a simple and inexpensive process for recording sound on film, utilizing the magnetic principle. The edge of the film, 8mm, 16mm, or 35mm is coated with a magnetic oxide, which be-

comes the sound track; thus, allowing sound-on-film recording at unbelievably lower cost than optical recording and with astonishing simplicity.

Following its perfection of the wire and tape recorders, the Foundation began experiments in coating iron oxide powder on the outer edges of motion picture film. After this was accomplished, workers set to the task of designing a minute recording and playback head, which, when pressed against the strip of magnetic material, would first record and later reproduce the sound waves through an amplifier.

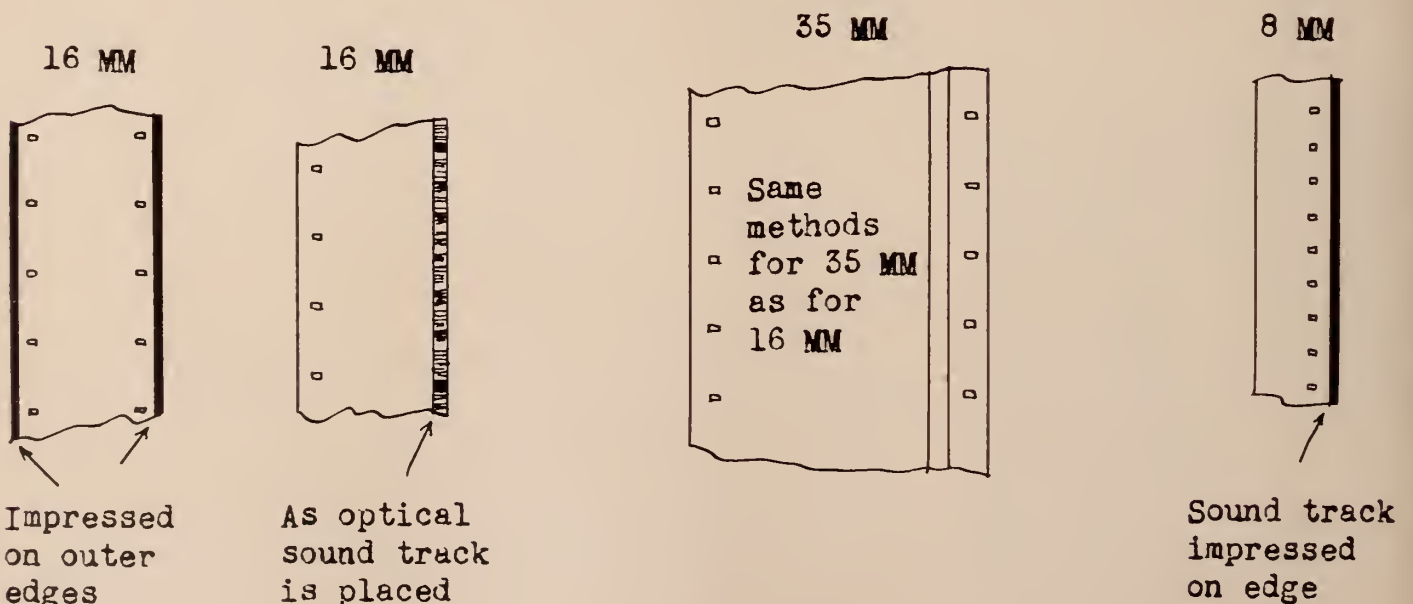
Necessary equipment, ultimately completed, is adaptable to conventional projectors and is capable of high quality reproduction though technically simple and low in cost. The magnetic material is not affected by photographic chemicals and can be placed on old film for approximately a cent a foot. Of course, it also could be placed on undeveloped film by the manufacturer without fear of the track being destroyed during processing.

This method of recording on motion picture film also has the advantage of its capability of maintaining a clear, high fidelity sound track until the film is worn out; and the fact that sound recorded on this track can be erased and re-recorded at a moment's notice.

Another possibility would be to coat both sides of the film with iron oxide powder, thus giving the advantage of two sound tracks, allowing one for comment or dialogue and the other for music and sound effects.

The simplicity of handling this type of recording is evident. Unlike an optical sound track, it can be monitored immediately—processing is unnecessary and the sound can be erased by demagnetizing. Flawless quality and coordination of sound can be achieved

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MOST everyone, at sometime or another, has viewed commercial or industrial films made by large studios that specialize in this type of production. These pictures are either semi-entertainment or are outright selling films. But regardless of their content they tell a story or carry an interesting message. And they must pay their own way if we are to judge by the number of people who view them each year. Large corporations such as Chrysler, General Motors, Standard Oil and the Telephone Company spend millions of dollars every year in having pictures of this type produced.

And where are they shown? They are shown to groups such as the various service organizations, i.e.: The Kiwanis Clubs, The Lions Clubs, Rotary and the many different womens' organizations over the country. Also church groups or even a gathering at your home. You may write and get a free film on almost any subject you care to look at. In most cases all you have to do is to pay the express charges both ways and report on how many viewed the picture. As a result,



ADDITIONAL SERVICES — MEALS SERVED AT THE POOL — ARE FILMED BY HOLLYWOOD MOTEL MANAGER O. P. HITES



SUNSHINE AND GOOD FOODS ARE NECESSARY TO VACATION ENJOYMENT.

many people are enjoying home movies today that never owned a projector before. In fact, millions of people have enjoyed such pictures as "This Amazing America" produced for the Greyhound Bus Company. And millions of people have traveled via Greyhound as a direct result.

But how does this affect the little business man who has a movie camera and makes movies his hobby? He can produce a film on his business and show it where it will do the most good—in his own locality. Some may feel that their particular business would not lend itself to photography but there is romance and interest in all business ventures. The butcher, the baker, the candlestick maker—all have a story that can be put on film and made interesting. One of the most interesting home movies viewed by the writer in the past few months was one made by a "still" photographer. He made it to show the painstaking care that goes into a completed portrait. All the skilled work required, from the time the appointment was made until the finished portrait was delivered, was

Your Movie Camera Can Pay You Dividends

By LONS RAMSDELL



COMFORT AND RELAXATION ARE STRESSED IN THIS INTERIOR SHOT.

dramatically shown. After viewing the picture, one received the impression that whatever the cost of a portrait might be, the skilled artistry of photography made it very much worth while.

The landscape artist, thru the medium of natural color, can make a "before and after" picture that all womens' organizations will appreciate seeing. And incidentally boost his own stock in trade as all women love flowers and their home and its appearance is uppermost in their minds. The electrician can make progressive pic-

tures of some of his better installations and use them to show prospective home builders. The real estate operator can picture the better homes he has on his list and by showing them in his office before taking out clients, he can better qualify them. The motel operator can picture his services and accommodations and by making his film available to travel agencies, can secure additional business. Every traveler would like to know about sleeping accommodations along his route. And

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A SCRIPT IS PREPARED AND GONE OVER BEFORE ANY SCENE IS PUT ON FILM.

The ABC's of Movie Making

"SENSITIZED MATERIAL . . . THE FILM"

by JASON WOODBINE

SO FAR, we have covered two of the basic items that enter into this home movie set-up—the camera which supplies the motive power, and the lens which forms the tiny image that we want to capture. Now it's time we had a look at the sensitized material which captures the image for us—the film.

Since the manufacturer assumes all the headaches of making the film, distributing it, and processing it after you expose it, you don't have to know a lot about film. Nevertheless, you do have to select it and you do have to make correct use of it after you get it, so you should know enough about the subject to choose and use intelligently.

Two things go to make up a piece of film—the base and the emulsion. The base is the transparent carrier, which is simply a mechanical support. The emulsion is the layer of material which is sensitive to light, and which captures our image for us. The emulsion is a creamy yellow color, and is not transparent until after the film is processed.

The base is present only for mechanical reasons. The layer of emulsion does not have enough strength to withstand being pulled through the camera, and later the projector. So the layer of emulsion has to be coated on something rugged, to stand the beating it must take in camera and projector, yet transparent, to let the light through in projection, and flexible, so it can be rolled on a spool.

Those are fairly tough requirements, but they are met fairly well by the plastics of the celluloid family. A lot of people don't realize that celluloid was one of the first plastics to come into use—long before the word "plastics" came along. Early photo materials were coated on glass, and while that was not too bad for still photography, movies as we know them were out of the question.

Then the possibility of coating emulsion on celluloid was discovered, and two things came into being: the roll-film camera, and movies. Nothing better than celluloid has yet been found, though new and improved

kinds are coming into increased use. Celluloid is made by treating cotton with an acid, and the kind of acid we use determines the kind of celluloid we get.

If we use nitric acid, we get cellulose nitrate, which is the common or garden variety of celluloid—an excellent material for the purpose, but so inflammable that it practically explodes. Pure cellulose nitrate is brittle, but by adding to it a "plasticizer," such as camphor, it becomes flexible. Often you can smell the camphor in a celluloid comb, for instance, especially if you rub it.

Professional movies were made on the inflammable nitrate base from the very beginning, and a few very bad fires resulted in studios and movie theatres. The movie industry would have liked to switch to something less dangerous, but there was nothing available at the time which would stand up under the wear and tear of commercial theater projection.

However, as soon as the idea of amateur movies began to come to the fore, everyone agreed that anything so dangerous as film on nitrate base must not go into the home. To make absolutely sure of this, a new size was created—28mm as against 35mm for the professional film. Manufacturers agreed to make 28mm film only on safer materials, so that the amateur could not possibly obtain dangerously inflammable film by mistake or oversight. When the more economical 16mm, and then 8mm, came along, the same practice continued, and today when you buy a roll of 8 or 16mm film you can be sure it is no more dangerous than a roll of paper.

When amateur movies started, the best material available as a base was cellulose acetate, made by treating cotton with acetic acid instead of nitric. The acetate or safety base was not good enough for professional use, since it eventually became brittle, but it was good enough to stand up under the relatively less severe use given it by the amateur.

As the years have gone by, safety film base has become better and better,

until now it is spreading into the professional field. Acetate base has been vastly improved, and new types, such as butyrate, palmitate, stearate, made with the corresponding acids, have provided us with more and more permanent materials.

So much for the base. Now for the emulsion—the layer of sensitive material which records the picture for us. Fundamentally, this consists of a silver salt mixed with a gelatine binder. The most useful silver salts in photography are the halides—the compounds which silver forms with the four halogens (fluorine, chlorine, bromine and iodine.)

The interesting thing about silver

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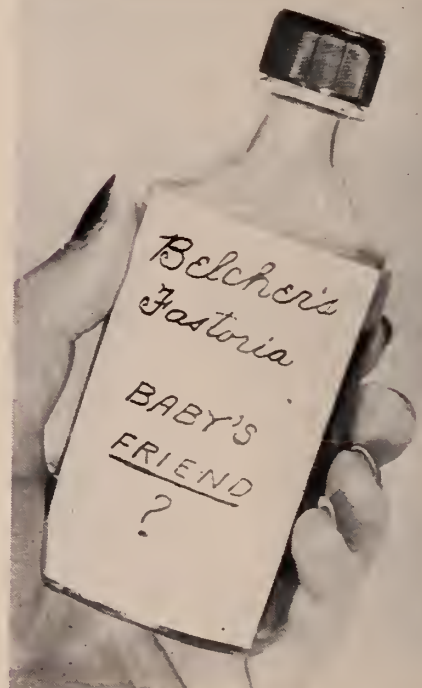
Produce a - - -

TELEVISION COMMERCIAL

- - - for a gag

By RAYMOND CARTER

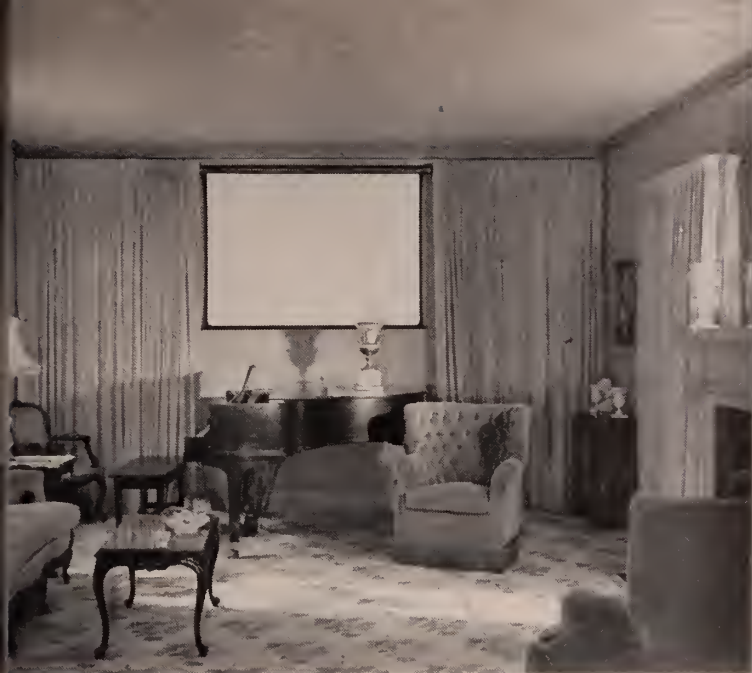
EVERYONE seems to have a pet gripe about those long drawn out radio commercials—and how they could improve them. But to paraphrase our old friend Mark Twain, "We talked about 'em but did nothing." Now, with the advent of the television commercial and our movie camera we can do something "about



it" if only to entertain our friends.

For a title to our *one minute* opus let's select, "With The Baby Who Knows—It's Belcher's Two To One." Open with a shot of baby over Mother's shoulder then a shot of the crib as he is gently lowered and tucked in for the night. Try here for a close shot of a smile, a knowing smile, on the face of our

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CURTAINS CAN BE DRAWN TO CONCEAL SCREEN



TURNTABLES SLIDE INTO CABINET WHEN NOT IN USE

HOW MANY READERS of Home Movies have ever thought of the possibility of finding some place in their homes that would serve for a projection room or darkroom? How many have ever really studied their floor plan with this in mind? It is very possible that the ideal situation is within your very grasp but you have failed to see it. For years the writer used the makeshift method of digging out the projector and sitting up a portable screen a few minutes before the guest arrived and to store them away again after the show. Sometimes this is the best that can be done but if there is any possibility of using some corner of a closet where the projector can be set in a permanent place and a hidden screen placed in the opposite room, a professional touch will be added to the showing of home movies.

Please forgive me, dear reader, if this suggestion of "securing that hidden closet" gets you in the "dog house"—but I feel certain that many have overlooked these possibilities existing in their own homes and where they do exist why not "bow your neck" and demand your rights? Of course it would not be advisable to "bow your neck" to the extent of demanding that *she* give up the kitchen or bathroom for

IT CAN HAPPEN HERE - - - *and does!*

By L. S. FRIERSON, Jr.



THE MANTEL was moved and speaker placed to its left.

certain methods of deception with regard to the pursuit of our hobby. After years of this we become "spineless cowards" lacking the courage to demand that we be given any room in the house for a projection room or a darkroom.

We started out, when we began our hobby, by "smuggling" in all kinds of gadgets that fit on top, underneath and in front of our cameras. For example let us take the filters; all could be easily brought in without the slightest chance of discovery. Should they be noticed at some later date we merely state they came with the camera. The larger needs are more trouble to handle. It is impossible to hide a tripod in our hip pocket, so we adopt other

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ENTRANCE HALL is used to seat additional guests.

the proposed *projection room*, but there may be the possibility of selling her on the idea of a small closet, to begin with and as you grow there is always that chance of getting a larger room.

The ordinary small room will suffice for a projection room but will not work for both a projection room and a darkroom. Unless it is unusually large there is always danger of getting the underwear and Hypo mixed.

The trouble with many of "us camera fans" is that we never assert ourselves and demand our rights. Instead we have used, over a period of time,



PROJECTION PORTS can be closed at end of showing.

NEWS OF THE DAY

All of us have filmed scenes, on occasions, that even during exposure we know will be difficult to splice into any particular picture. Yet rather than throw them away this kind of footage usually winds up on a reel of unrelated sequences to be shown discriminately.

I had a reel of just such odd shots that recently I put to good use with only the aid of a set of titles, by making a humorous newsreel out of those "here and there" scenes. After studying the format of the professional newsreels of the day I projected my own proposed newsreel and wrote down serious sounding titles that naturally invoked a laugh when the scenes that followed flashed on the screen. For example, a few years ago on a week-end while fishing at the beach my wife filmed a scene of me holding up the one and only tiny fish I caught all day. Since this was all we filmed at that time it naturally ended up on our unedited "odd shots" reel. Preceding this scene I inserted a title which read, "FAMOUS BIG GAME FISHERMAN MAKES HUGE CATCH," and where I shrugged my shoulders in the scene I inserted a sub-title reading, "IT WAS NOTHING," HE EXPLAINS," and the sequence ends with throwing the fish back into the water.

My audiences have enjoyed this reel so much that I now purposely shoot scenes of odd shots of my friends and relatives to make into a newsreel and as a result I am able to add another roll to my projection list without any apologies.—(by Joe Bering, Minneapolis).

BABY BLOCKS TITLE

An effective title for a movie of a youngster can be filmed with the aid of a set of old-fashioned wood play blocks. With the alphabetical side of these colorful building toys arranged in an interesting pyramid-like pattern to spell out the title, a catchy series of opening and end legends can be filmed with very little effort.

Write out what may be desired in the titles beforehand since the limited amount of characters to one set of blocks may require recomposing. If it is at all possible, purchase or borrow an extra set of the same type for those additional "e's" and "a's", etc., and a great many more word possibilities may be had.

To film such a title, select a plain undecorated background such as a couple of large show cards with a contrasting color for the blocks. Place one of the cards on the top of the table and somehow secure it to that surface, such as taping it down at the corners with Scotch "Wet of Dry" Masking Tape to avoid any chance of its moving during the filming. Next push the table against the wall and lean the second card against this for an upper background. Place the camera on a

MOVIE

by THE READERS

sturdy tripod lining the bottom edge of the view-finder a little above table level while taking the parallax into consideration, of course, and mark off the area on the background that will be in the picture in order to keep the blocks well within this area. Fade in and shoot a few frames of the background before the blocks begin to appear, then one by one place the toys into the scene as rehearsed beforehand. If your camera is equipped with a single frame button, shoot a frame or two of each block as it is placed into position. If your camera does not have a single frame "trip" just flick the button for a few frames as each plaything is placed upon the table.

When all the blocks spell out the title shoot enough straight footage for it to be read on the screen. This can be done by holding the button down while the legend is read at least twice. Then at a given signal have someone off scene sweep all the blocks out of the field while the camera is still running to clear the background for the next title. Then proceed as before bringing the blocks in one by one and shooting a few frames of each as they appear.

On the screen these little colorful forms will look as though they are "popping in" from nowhere building up by an unseen hand and spelling out the title. Then as it remains in position only long enough to be read with ease, a hand or a broom sweeps them away as a transition to the next set.

Once all the main titles are shot, fade out at the end of the final title with the blocks still in the picture. Shoot "THE END" in exactly the same way by having the toy blocks "pop in" one at a time and then slowly fade out once enough "reading footage" has been filmed.—(by Arthur Raren, Tulsa, Okla.)

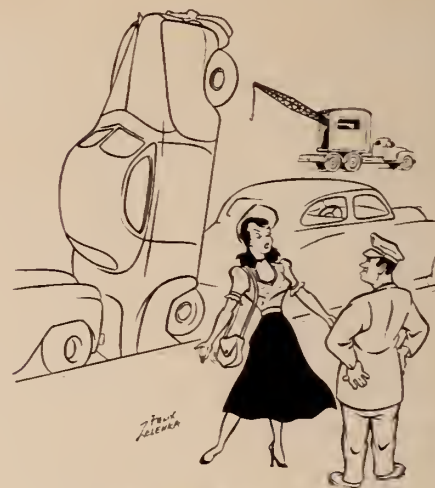
LEARNING TO DRIVE

Not too long ago my wife learned to drive our new car. Remembering all the hectic moments of that experience I decided that we should make a film on the subject, from the very moment my "better or for worse" decided to make the streets even more dangerous until through some miracle she earned herself an operator's license.

Deciding to buy a new car, the first part of the picture was devoted to shopping for the kind we wanted and could afford, with us looking long-

ingly at the very expensive vehicles to turning our noses up at the lower priced ones. Then a sequence of reading booklets and advertising, trying this car and that in a series of short scenes, followed by a half a dozen very quick flashes of trademark names slanted at different angles on the screen. Ending the car hunting continuity with the filming of the signs on the showroom buildings, this way, gave us a montage effect that put over the idea that we looked at them all before we are shown being handed the keys to our new convertible.

On our way home the trouble begins when I delightfully mention how simple it is to drive the car with its automatic shifting device. So simple, I



"But Officer—that's all the room there was"

point out with foolish pride, that a child could learn to drive it. The following scenes show my wife registering her obvious thought while I ramble on without knowledge of her scheming. In my happiest moments of delight she coyly suggests that I teach her to drive and when I laughingly refuse she insists, but I take a firm stand to the contrary. We build this portion up for a while by showing her discussing the matter with me until we get home. Then a sequence follows with the little woman pleading a "please" in several ways and at varying times with a close-up of me answering her with a negative shake of my head.

At the office at noon one day I shot a few feet of film of my appointment daybook reading Monday, Tuesday,

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IDEAS

Wednesday, etc., with a hand tearing off the sheets one at a time to denote a progress of time. We filmed short shots at home of me eating breakfast, shaving, mowing the lawn and so on, while the spouse pleads her cause and I firmly continue to shake my head. Cutting the daybook shots into individual scenes I spliced these in to precede each "take" filmed around the house. To add to the humor, I had some incidental accident happen to me each time the wife approached me on the matter, such as cutting myself while shaving because I shook my head at the wrong time. As a climax to all this, finally I take a very definite stand on the whole thing and put my foot down once and for all. This last scene is faded out and we fade in the next scene of us in the car with the little woman seated nervously behind the wheel.

From here on we let our imagination run rampant with all sorts of difficulties and hazards and with me shouting at her at all times until she breaks into tears and learns to drive through the aid of a driving school.

Final pay off comes when an officer of the law gives me a ticket for reckless driving and my "bitter" half decides she will do most of the driving in the future since we can't afford any more fines with a new car to pay for.—
(by James Woll, San Francisco, Calif.).

THE MAD PROFESSOR

Here is an old flicker type Keystone Cop idea for a movie that should have enough slapstick humor in it to put those early silent comedies to shame.

To those who have never turned their camera upside down for backward movies here is a trick effect for laughs and to those who have, here is a purpose for such a stunt.

Fade in the opening scene with the camera right side up of a bearded or long-haired mad professor laboriously working on a Rube Goldberg contraption as weird and as humorous looking as possible. Show some progress of time and have him demonstratively announce the completion of his "Reverse Integrator." Now he prepares for his first experiment. He wheels or carries his new invention to some hidden location and turns it on some unsuspecting person or animal. If possible show a closeup of the "on" and "off" button as his finger flicks it to

the "on" position and as he aims it like a ray gun cut to the scene of his victim, but instead of shooting this scene with the camera right side up turn it upside down and film whatever action is to take place with the camera in this position. When the film returns from the process laboratory cut out the upside down scenes and splice them into the picture right side up. When projected the action will ultimately be reversed.

Show a few closeups of spectators shot with the camera in normal position utterly amazed at the victim or running for cover and then a shot of the professor jubilantly carrying his machine to another location and so on.

The possibilities are endless for humor. Backward traffic, horse racing and sporting events, backward eating, water running back into a faucet, etc., all of which can be made even more humorous if the camera is allowed on occasions to run at 8 or 12 frames a second instead of the normal 16, to speed up the action on the screen.

Tag ending, of course, may be when the instrument is somehow accidentally turned on the professor who falls victim to his own device and fade out the final scene with him running away backwards into the distance. To get this effect it will be necessary to film the scene upside down. Have the actor back off to the required distance and fade in after he begins running towards the camera. For a final laugh, letter "the end" title backwards.—
(by Harry Petterson, Boise, Idaho.).

TINTING BLACK & WHITE FILM

Every now and then I like to shoot a roll of black and white film because of its latitude and speed. Not only is this an asset under adverse lighting conditions, but because of its cost I find it budget wise to use this type of

This is . . . YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letters and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—
Ed.

stock for many of my titles, and then tint them myself in various colors. With the assortment of dyes that are being manufactured for this purpose and the simplicity with which black and white film may be tinted to a variety of hues, I have not only made these legends more interesting but have ultimately made it possible to splice them into my color reels, leaving many of my friends none the wiser.

Furthermore, many interesting effects can be achieved with this stunt, such as tinting night and snow scenes, filter darkened and even underexposed shots, blue. Fires and sunsets are effective in red, and seascapes and landscapes in green with sepia or brown for desert shots, etc. Use the warm tones for lively and gay scenes and the cold tones for the solemn and mysterious. Many moods may be effected with the use of these dyes that only colors the image and leaves the base and highlights white.

Fortunately even the smallest bottle of color toner will last, in well stoppered bottles, for months and will tint many feet of 8 or 16mm film. The dark silver particles that form the image and are imbedded in the emulsion are converted to permanent non-fading colors that project gloriously onto the screen.—(by Ray Nevgard, Boston, Mass.).

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LET'S EDIT THOSE FILMS

By STANLEY E. ANDREWS

THE EDITING of a home movie film can be divided into two parts, (a) the mental part, (b) the manual part.

The mental part consists in deciding in what order the individual shots are to appear in the final reel, also deciding what shots are to be *eliminated*. Consideration should be given to points such as the following: Dull day shots should not be mixed with bright sunny day shots, nor low key shots with high key shots, nor swift action shots with slow action shots, and so on, unless there is a special reason for it. The ultra particular person (which everyone should be) will see to it that color shots containing all cold colors, i.e., blues, greens, and some yellows, should not be spliced next to shots with a preponderance of warm colors, i.e., reds, browns, etc.

Heartless cutting is essential for good

editing, and the best shot in the reel must be cut out if it fails to fit in with the continuity or clashes with the rest of the reel. It is recommended that a secondary reel, of the scrap book variety, be compiled, in which to put all good discarded shots. Knowing that these shots will not be wasted will make it easier to overcome the temptation to leave in shots which ought to come out. However, if it is not wished to compile such a reel, discarded shots which might come in handy for insertion in future reels should be filed away and indexed in such a way that any one of them can be readily located when required.

Another operation which comes under the heading of "mental," is to decide what sub-titles are necessary. The functions of a sub-title are to explain something which the picture itself does not explain, and to bridge gaps in continuity. The very minimum number possible should be used, and they should be brief.

The "manual" steps of editing are as follows:

1. Make a list of all shots consecutively in their present order on the reel. Add the sub-titles to the list.

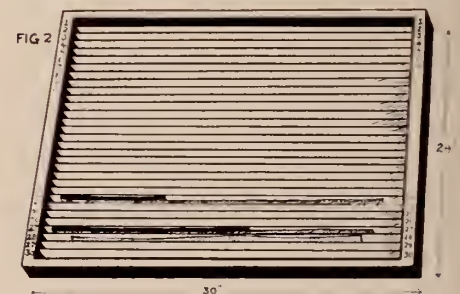
2. In a left-hand column on the same list, number the shots in the order they are to appear in the final reel. Shots already in proper sequence should be treated as one shot.

3. Provide some means of holding

the separate strips of film in their regimented order after cutting them from the reel. A flat box or tray, divided into about thirty compartments about two inches square, and numbered consecutively with figures cut from a calendar, will serve the purpose (Fig. 1). Or to save having to curl up each strip, a shallow tray about two and a half by two feet, with compartments running the full length of the tray and about half an inch wide, may be used. (Fig. 2). But better than either of these methods, if the film is to be spliced together right away and not left lying round, is a line of numbered spring clothes pins strung across the corner of the room. (Fig. 3).

4. Cut the film, shot for shot, and place the strips in these compartments or clips according to the numbers shown on the list.

5. Splice the strips together, starting at number one and taking them numerically. When the end is reached



splice a short length of opaque film to it, partly to take the wear and tear the end of a film is subject to, and partly to avoid a sudden flash of light on the screen when the reel is finished.

6. After projecting the reel once or twice, make any re-arrangement necessary, and trim off shots to proper length.

7. Repeat (6) until such times as no further improvement can be made.

8. After a few days check all splices by twisting the film at the splice, and re-splice any points that are not holding perfectly.

The main title can be made and attached to the film at any time, either before or after editing.

When the reel is finished its title should be marked on the edge of the can so that it can be seen from the side. Films should be stored on edge, side by side, so that any one can be selected without disturbing the others.

FIG. 1

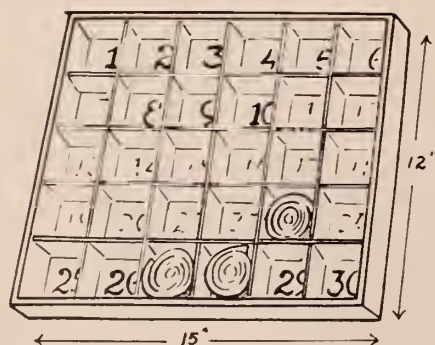


FIG. 3

NOW that most cine amateurs shoot all or nearly all of their footage on color film, there is a tendency on the part of many to pass up the fun of making direct positive titles at home, on the mistaken assumption that these can only be black-and-white and hence won't look good when joined in with scenes in natural color.

One part of that proposition is correct—black-and-white titles *don't* blend in smoothly with color footage. The other part of the proposition needs revision, however—titles shot on positive stock do come out black-and-white, but there is nothing which says we have to leave them that way. With means no more difficult than those involved in developing the titles, the black-and-white image can be turned into a color image of almost any desired hue.

Of course, the simplest solution of all is to shoot your titles on Kodachrome or Ansco Color, send them in to the processing station and wait for them to be returned to you, all ready to use. The simplest solution, yes—but one that misses all the fun of being able to do the job for yourself. If you're anything like we are, titles are usually shot about the time the picture is ready to go together in its final form for screening, and it's mighty satisfying to be able to put the titles through in a few hours, join them into the reel, and project it. That is convenient and time-saving, and gives you the added satisfaction of having done one more step of the process by means of your own skill and know-how.

The method which makes it possible for you to do everything yourself, and still have the titles in color, is to make black-and-white titles, develop

BLACK and WHITE TITLES CAN BE COLORED

By LARS MOEN

them, then color them by means of tinting and toning, or both.

To go at this intelligently, the first thing is to have a clear idea of what we mean by tinting and what we mean by toning. Take the case of a simple "The End" title. We make up the title card with black lettering on a white background. We shoot it on positive stock, develop it, and end up with a title which has white or colorless letters reading "The End" against a background which is dark grey or black.

Now, if we bathe this title in a solution of pink dye, the dye will color the gelatine pink. Since the entire surface of the film is coated with gelatine, the film will be pink from edge to edge. However, the pink will show up strongly over the lettering, which is transparent, and will be largely hidden by the black background, so the net result will be pink lettering against a black background.

This is what we call *tinting*. Tinting is the application of a dye to color the entire title area, and this coloration

will show chiefly in the highlights because of their transparency.

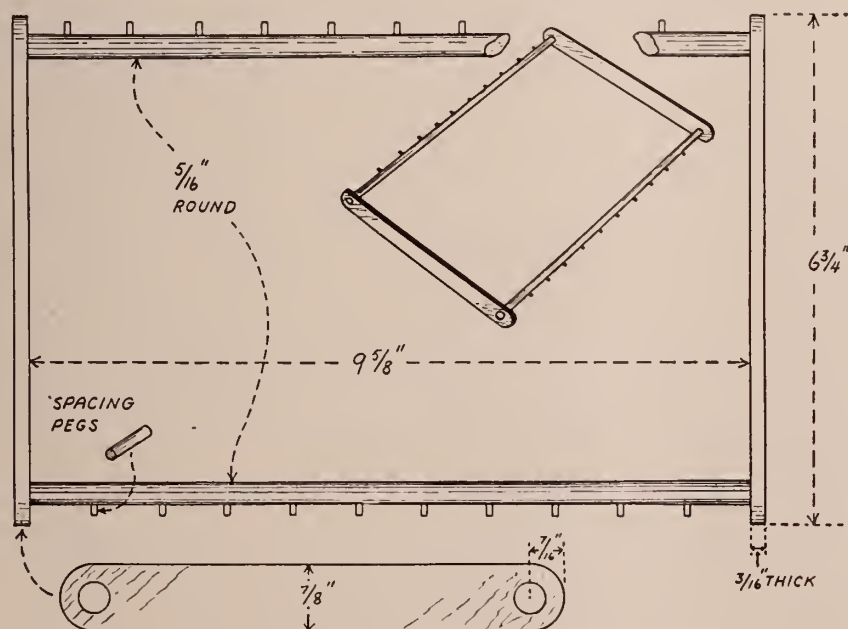
Now, consider another approach. We know that the white lettering on our title is just clear film, and that the black background consists of metallic silver in fine particles. Suppose that we transform the silver to some other substance, which is not black but colored. Since the lettering had no silver in it, it will be unchanged, and still white or colorless. The background, instead of being black will be uniformly colored. This, if we change the silver to a blue compound, the title will have white lettering against a blue background.

This is what we call *toning*. Toning is the transformation of the dark portions of the image into a colored body, and its effect is mainly in the middle tones and shadows. In the case of a title, it changes the color of the background but does not alter the color of the lettering.

There is also a third possibility. Since tinting and toning are quite compatible, we can put the same strip of film through both operations. Thus the title which we have just discussed which has been toned blue could then be tinted pink, and we should end up with a two-color title in which the lettering would be pink and the background would be blue with a pinkish cast. The number of colors available by toning is rather small, but the number of tints is great, and the combinations of the two are almost limitless.

Parenthetically, the operations of tinting and toning can be applied to black-and-white scenes just as effectively as to titles. However, in this article, we are deliberately limiting ourselves to the title applications. The procedure in the case of scenes is the same.

In the case of tinting, however, it is possible to "roll your own" to some extent. Any dyes which will stain gelatine are suitable for tinting, and since most of the commoner dyes meet this requirement, you can experiment with almost anything. Colored inks



A simple developing rack for positive work. Rack is designed to fit an 8" by 10" photo tray, accommodates 25 feet of film. It should be given a coat of acid resistant paint.

● continued on Page 169

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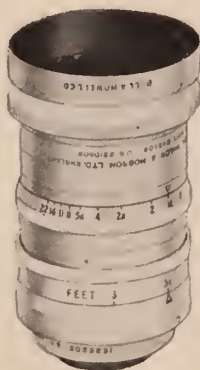
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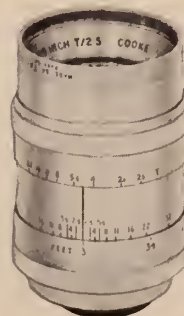
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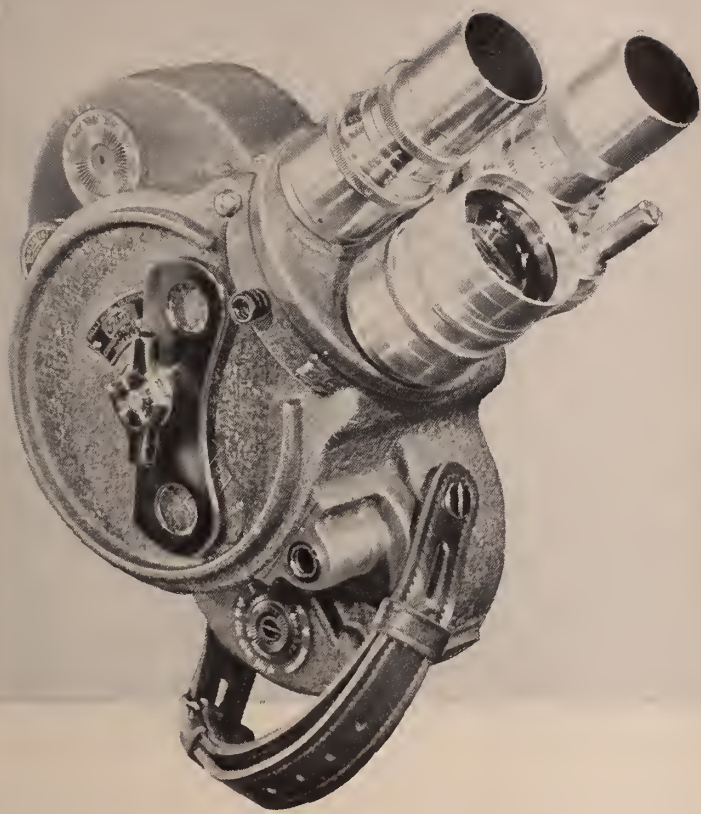
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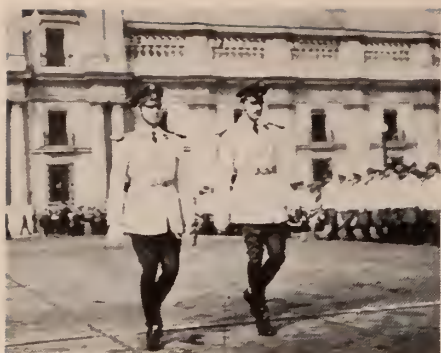
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CHANGING THE GUARD is a picturesque ceremony.

Much has been written, fact or fiction, glamourizing the constabulary or police departments of various nations. Our good neighbors to the north, Canada, have their Northwest Mounted Police. And their Scarlet Tunics have flashed thru many story and across many movie screens. Their exploits of daring and horsemanship are well known to young and old. Scotland Yard and the Surete' of France have all come in for their share of notoriety and publicity.

To the south of us, the great South American continent with their modern metropolitan cities and vast sections of little known back-country, have tremendous policing problems. And the challenge is being met and coped with, in a manner that is little known to the outside world. The Republic of Chile, that vast stretch of narrow land extending down the west coast of South America, probably has one of the finest trained and mounted police organizations existing today. A small corps of men hand-picked and trained for the rigors of their exacting profession. To these men and their horses is the "movie of the month" dedicated. And across the screen is vividly portrayed the skill and daring of The Green Squadron.

The picture, "The Green Squadron"

MAN AND MOUNT display absolute confidence in each other.



MOVIE OF THE MONTH

has been produced by Carlos F. Grant in 400 feet of 16mm color and sound. Opening with shots of metropolitan sections and the part the police play in traffic direction he moves to the colorful ceremony "changing of the guards." The opening sequence moves

and the balance of the picture is devoted to their ability as riders and horsemen.

There is something fine about the affections of a man for his horse and the perfect understanding that can be established between the two. The

"The Green Squadron"

swiftly due to fine editing and never for a moment is interest lacking. The musical background carries thru under the narration and adds tempo to this fine picture. The introduction to the Green Squadron is expertly handled

Green Squadron, with their well-trained mounts, seem to function as one and each displaying perfect confidence in the other. The acrobatic riding, the gymnastics performed by both horse and rider and the ease of

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THE GREEN SQUADRON OF CHILE—HAND PICKED AND INTENSIVELY TRAINED

Squadron

these accomplishments is shown in a never-to-be-forgotten film. The sum total of the entire production adds up to a four-star picture.

And the finished production reflects the careful thought, planning and work that went into the film. Mr. Grant had many obstacles to overcome. First, was the subject of adequate color film. It is still very scarce in the Latin-American countries and it was necessary to mix both Kodachrome and Ansco Color. This has been done very well and the difference in film is hardly noticeable. Each film does have its own characteristic, but the achievement of color balance throughout is remarkable. After the narration was recorded, the synchronization became a problem as a synchronizer was not available. A make-shift method was used, but perfect synchronization was accomplished. And, as stated before, the musical background fits perfectly.

As an amateur, Mr. Grant is to be congratulated on his film "The Green Squadron," and those who have an opportunity of seeing it will have a better understanding of our neighbors to the South.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★ ★ ★ ★

KEEP OUR REVIEWING STAFF BUSY!

★ ★ ★ ★

★★★"WESTWARD LIES EMPIRE"—400 feet 16mm Kodachrome by Hank Brown of Chicago, Illinois. A travelogue that carries along in exact proportion to its title. A feeling of vastness is given this production entirely thru its editing. Starting in Chicago on route 66 it is a visual portrayal of this historic trail into the city of Los Angeles. The opening sequences are tightly edited and one gets the feeling of being hurtled over the road until the wide open spaces are

reached. By-passing Springfield and Joliet, Illinois, we enter Missouri over the famous "Chain 'O Rocks" bridge—around St. Louis and on into Springfield where an overnight stop is made on the first lap. Thru picturesque Missouri, the southeastern tip of Kansas and on to Oklahoma City, reaching Elk City, Oklahoma, for another night's rest. This first sequence is one that opens with tempo and speed and Mr. Brown is to be congratulated on his editing. More film must have ended up on the cutting room floor than went into the finished picture. But it was well worth the sacrifice.

After leaving Elk City the tempo slows as we reach the vast spaces of the Texas panhandle. Here the feeling of "Empire" is attained thru the expert handling of scenics—and action is always maintained in the foreground. Across New Mexico and Arizona the Indian country comes in for its share of attention—and then California. As the film approaches Los Angeles the tempo again slows and route 66 is left at the corner of Santa Monica Blvd. and Vine Street where our traveler turns north and ends with a big close-up of the Street markers "Hollywood & Vine."

In producing this picture Mr. Brown has either overcome a great temptation or had the courage to cut it from his finished film—not one single shot was taken from a moving car. And this in itself would make any amateur travelogue outstanding. Exposure was good throughout and camera angles were widely varied. An excellent three star picture.

JUST TO vary the content of The Workshop a bit occasionally, we're going to try including here a simple project of some sort which we have cooked up, following it all the way from the initial idea to the finished article. If possible, we hope to find ideas of the type which can be carried out by readers who have no carpenter shop and no machine shop—for we recognize that modern housing trends mean that fewer and fewer amateurs have anything like adequate workshop space. It will be our aim, then, to present projects so simple that they can be carried out on the kitchen table with a few dime store tools.

As a start in the right direction, we are going to kick off this month with a project in laminated paper, since nothing can be handled as simply as paper. Our chief material will be Kraft paper, or any stout brown wrapping paper, used in combination with shellac. The project will be a processing drum for handling 16mm or double-8mm film during reversal, tinting and toning, simple development, reduction or intensification, and the like.

As you know, Kraft paper is a pretty stout material, and when we build it up in layers, we gain strength in much the same way that plywood is stronger than single thin layers of wood. Parts built up of alternate layers of brown paper and shellac can have all the ruggedness of metal, wood or plastic—yet they are light in weight, low in cost, and require almost no tools.

The cost of completing the processing will depend somewhat on what you have to buy and what you already have around the house, but in any case it will not be great. With reasonable care, the drum should last for many years.

Our first step is to draw up a rough sketch of what we think the drum should look like, as shown here. There will be the drum proper, of paper; the tank to hold the solution, also of paper; the base, which can probably be most simply made of a few strips of wood; some sort of shaft for the drum, for which we shall try to use standard bolts or something easily purchased; and a crank to rotate the drum.

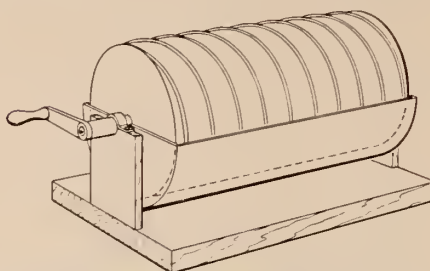
In building a drum, we have a choice of two models—a watertight drum, completely sealed, or an open drum with slats. The open construction is a little simpler in some ways, but we shall require much more solution in the tank. The closed drum is much more economical, but we must be sure the drum is really watertight, because if a little developer gets inside it, for example, we have rather a mess on our hands.

In this case, we know that we must

waterproof the drum anyway, because many kinds of shellac dissolve freely in alkali, so our laminated paper would not stand up if exposed directly to developing solutions containing carbonate or even caustic soda. So we shall have to use a waterproof paint over the outer surface, and since we are going to do that anyway, it should not be too difficult to keep the drum watertight and profit by the resulting economy in the small amount of solution needed to fill the tank.

One of the first points we want to settle is the size of the drum. We shall figure here on a drum to hold 25 feet of film, since that is a very useful length, but the individual can easily increase the dimensions to accommodate 50 or even 100 feet. The length of the drum will depend on how many turns of film we want to wind on it, and the diameter will depend upon what length each turn must involve. So we can either start with a tentative diameter, and find the resultant length, or vice versa.

Suppose we try a 6-inch diameter. This means that each turn around the



PAPER DEVELOPING DRUM that can be made on a kitchen table.

drum will be 6x3.14 inches, or 18.84 inches. Dividing this into 300 inches (25 feet) shows that we will need 16 turns. Adding one turn at each end for a working margin, we can make the drum for 18 turns. Now, the film is 0.4" wide, so if we allow one-tenth inch between turns, we will need a half inch per turn, in the length of the drum. This will bring our 18 turns to a length of nine inches.

Applying the same reckoning to 7-inch and 8-inch drums, we come up with the following possible dimensions:

Diameter 6", length 9".

Diameter 7", length 8".

Diameter 8", length 7".

Of course, we could make the drum still smaller or larger than these figures, but any one of these three seems reasonably acceptable. So we'll leave a final decision on this point until next month.

One problem to be settled is the

matter of how we are going to space the windings correctly if the film is put on in total darkness. Some very neat schemes have been worked out, and shown in this magazine from time to time, for threaded rods which move the film over exactly the correct amount for each turn, but this involves metal work, which is the very thing we want to avoid.

So the best simple scheme would seem to be an actual spacer, which will create a spiral channel around the drum into which we lay the film by touch. It would be a bit laborious to make this out of paper; metal wire might make trouble if the paint came off at some point. We believe, however, that we have found a simple, workable solution of this problem. Hobby shops sell a type of reed for basket weaving which is about a sixteenth of an inch in diameter and extremely tough. We believe this will prove pliable and manageable enough so that we can cement a running spiral of this reed the whole length of the drum, with turns a half inch apart. When this is covered with the waterproof paint it should provide a channel deep enough to take the film without trouble and without danger of an overlap.

As shown in the sketch, we plan the tank in the shape of a half cylinder, which will require less solution than a cubic tank. We are planning to use a white waterproof paint on the whole job, for several reasons. There is now available in photographic stores a white enamel guaranteed resistant against photographic solutions. White is easy to keep clean, and looks well. Furthermore, if we re-expose film on the drum, a white surface will reflect light back, and help us to get thorough exposure all the way through.

Next month, we'll get down to actual construction of the drum itself. We'll keep an exact record of cost, though of course this will vary a bit in different parts of the country.

Developing Short Tests

Strips of 8mm or 16mm up to three feet in length can be developed in most roll film daylight tanks. I have a Yankee tank, and as it will not close down to the width of 16mm film, I cut and bent six pieces of about 20-gauge stainless steel wire into hairpins one-half inch longer than the width of the spool when set for 116 roll film.

I threaded the wire hairpins through the outside slots in the side or flange



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WORKSHOP

of the spool, twisted them together and bent the ends down flat so that the spool would go back in the tank. I made two short hooks which fasten the film strip to the hairpins. (It is a good idea to measure the capacity of your spool by threading up a piece of scrap film, then try to keep tests about this same length.)

Now, in a changing bag or in the dark, hook one end of the film to a hairpin and weave with the emulsion side out over the first hairpin, under the next, and over the next. On the second turn around, weave the film under where it was over before, and vice versa; this keeps the film from overlapping. Fasten end on second hook, and you are ready to process.

For reversal film, the reel is taken out of the tank and turned on a pencil or stirring rod in front of the light bulb.—Roy C. Bradley, Aguanga, Calif.

Re-exposing Shield

I have encountered some difficulty in re-exposing film with a rewind type of developing tank, due to the heat generated by the photoflood lamp. I have made up an extremely simple gadget which has completely eliminated this trouble. It cost little and is very simple to make.

The front is made of half inch Celotex, with a 2"x2½" opening covered with a piece of ordinary window glass, which is nailed or screwed to a base of ¾" wood.

To use, the window in the rewind tank is opened and the tank is set on the wood base with the tank window in line with the window in the shield. The light is placed about a foot from the shield and the exposure made as usual.

The temperature rise after re-exposure is about about half a degree.—Randall Wilsch, Akron 14, Ohio.

Editor's Note: Although Mr. Wilsch reports good results with ordinary window glass, different types of glass differ sharply in their heat absorbing

properties. We would suggest, for maximum protection, a truly heat absorbing glass, such as Corning Aklo, which can be obtained through any glass supplier, or from an optical salvage house. Be sure the heat absorbing glass doesn't touch metal at any point whatever, or it will promptly crack, and leave it a little room for expansion.

Useful Film Reel Band

Have you been troubled with the same thing that I have—holding the film tightly on the reel after it has been rewound? Commercial 35mm films come to motion picture theatres with a stout paper band, and library 16mm subjects are also protected this way. However, I have been unable to find anything which the amateur can buy for this purpose.

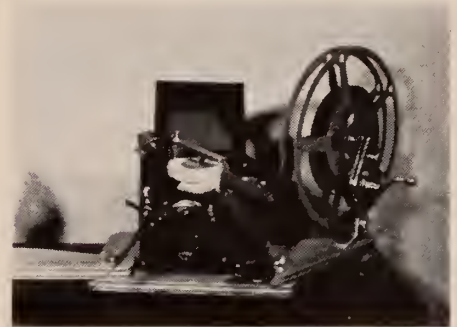
Not being able to find anything ready-made, I decided to do something about it myself. After a little experimenting, I have come up with something which does the job very nicely, with an absolute minimum of cost and trouble.

All you need is a small package of medium weight rubber bands, an eighth inch wide or less—a hand ticket punch that will make a small round hole—and a bit of discarded film. The last named can be spoiled footage, trims, surplus film, leader and trailer film, or whatever is most conveniently available.

First, measure a length of this film which will go once around the reel you want to protect, plus about eight inches, and cut off this length. About an inch and a half back from one end of this strip punch two notches, one on each side, cutting into a perforation so as to get a nice sharp notch. About a half inch from the end, punch a hole in the center of the film.

Now, loop a rubber band over the two notches on the edges of the film, then pull it up through the hole in the center. Place the band around the

reel of film you wish to hold tight, rubber band in one hand and the free end in the other. Place loose end through rubber band and stretch out so as to give a good degree of tension, then mark the point on the free end where the rubber band should hook on to hold snugly. Remove and punch two edge notches as before at the place you just marked. Clip off the loose end to make a V-point to slip through the band easily. Replace and let the rubber band slip into these two notches and your reel troubles are over.—Marvin C. Lesher, Los Angeles 27, Calif.

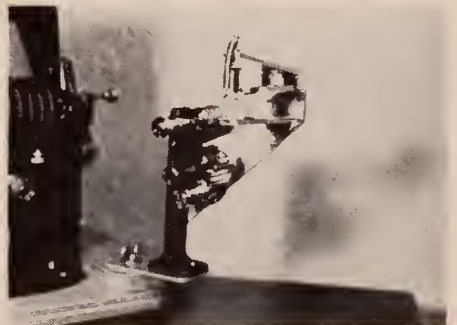


TWO POWDER PUFFS serve as film cleaner.

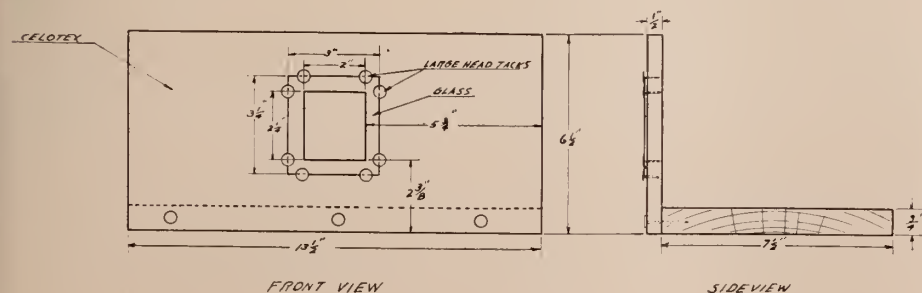
Improved Film Cleaner

The accompanying photos show how I modified my film cleaner so that it could be operated at a much higher rate of speed than previously. The dural frame serves to hold two powder puffs with adjustable pressure, so that the film passes between them as it comes from the cleaner. This removes any excess fluid left by the squeegee.

In practice, I pull the film through by means of a projector placed about eight feet from the cleaner. This gives ample time for the film to dry before being wound on the reel. When arranged in this way, a large reel of film may be cleaned with no supervision other than occasionally replenishing the supply of cleaning fluid.—James I. McCaskill, St. Louis, Mo.



FOR USE WITH PROJECTOR cleaner is arranged as illustrated.





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Make-Up

• continued from Page 143

greasepaint kind of make-up foundation, with the assumption being that if Pan-Cake or Pan-Stik make-up effects are desired, these materials will be acquired as individual items.

The greasepaint type of foundation make-up is usually preferred for the creation of a character make-up in which many subtle highlight and shadow effects are to be achieved.

Pan-Cake and Pan-Stik are widely favored for "straight" make-ups in which it is desired to simply and quickly further the natural beauty or handsomeness of cinema subjects. These same make-up requisites are invaluable for "corrective" work, being highly effective in minimizing such things as the appearance of a chin sag, or pouches or shadows beneath the eyes.

In addition, both Pan-Cake and Pan-Stik can be effectively used for many types of character make-up if the application techniques of these foundation make-ups are preferred over that called for by the use of greasepaint.

The face must be thoroughly cleansed before any make-up is applied. Soap and water cleansing is best for this purpose. Men should be smoothly shaven.

If you are using the tube foundation make-up, squeeze a small quantity of this material into the palm of the hand. Then, with the fingertips of the other hand, freckle it over your face in little dabs. With the fingertips, spread the make-up thinly over the entire face.

After the foundation has been evenly applied over the entire face, the next step is to touch a thin film of lining color to the eyelids. Use the fingertips for this, blending the shadow upward and outward toward the eyebrows and the outer area of the lid. Blend the borders of this shadow application off into a fadeaway effect. Never let such borders be sharply apparent.

Line the upper and the lower lids by drawing a fine line with the eyebrow pencil. Draw this line outward and extend it just a trifle beyond the outer corner of the eye. With a fingertip, blend the entire pencil line into a shadowy effect.

Next, apply the lip rouge. Professional make-up artists always use a brush for applying lip rouge, for they can get smoother, thinner applications this way, and borders achieved with a brush are always more sharply defined than can be the case if direct touch of a lipstick or fingertip is used. Be sure to carry any lip rouge application far enough in on the lip surface so that when the mouth is open the line of the application won't be seen.

It is important to follow the application of the make-up materials we have mentioned in exactly the order just outlined. Never powder or use any

dry make-up material before application of those with a creamy consistency.

Face powder comes next. Always pat powder on with the puff. Never rub it on with the scrubbing technique so many women mistakenly follow in their everyday beautifying practices. Pat the powder on until it absorbs the emollient oils of the creamy foundation. Powder over the lip rouge and the liner applied to shadow the eyes. Stretch the skin taut around the corners of the eyes and pat powder into the minute skin crevices which are always present there.

The make-up artist way to remove the surplus of the powder which you've applied is to brush it off. There are brushes specifically designed for this purpose, but any soft brush will do.

With surplus powder brushed from the lips, another coat of lip rouge should be applied. Then the lips should be made to appear more moist by applying lip gloss with the fingertip. Lip gloss is an everyday beautifying item, as well as one of the screen and stage, and can be acquired at regular feminine cosmetic outlets.

Making-up the eyebrows is next in order. When sharpening the eyebrow pencil, slice the tip to a thin flatness, until this point takes on a definite chisel-shape. You can handily achieve many more effects with an eyebrow pencil shaped in this manner than you can with one with an ordinary pencil-sharpener type of point.

With the pencil, darken just one or two hairs at a time, in one-way strokes, starting at the base of the hair and carrying out toward the tip. If you need to make hairs seem to grow where there actually aren't any, draw such a hair effect on, one by one, with the chisel edge of the pencil. Once these "brows" are drawn on, lightly brush them over with a clean eyebrow brush, so the lines won't stand out too sharply. In their everyday make-up women should follow this same procedure, rather than just penciling on sweeping lines, as they so generally do.

Women should make-up the shoulders, arms and other exposed parts of the body to harmonize with the face make-up. This can be done with the same make-up that was used for the face, or, much more economically, with liquid body make-up.

The amateur cinematographer who is just beginning to practice the make-up art should be aware that if he comes to some part of the application procedure at which he is not quite certain as to how he should proceed, the chances are that he can successfully call upon any woman of his acquaintance to supply the information he needs. A glamour conscious woman who practices her everyday beautifying make-up procedures at all effectively is

• continued on Page 165

NEW PRODUCTS

PORTABLE WATER FILTER

A new, low cost portable de-ionizing apparatus is said to provide water equal in chemical quality to triple-distilled at a cost below that of ordinary distilled water. Such water is delivered by a miniature ion exchange tower called the Deeminizer, which weighs 5½ lbs. and requires 48 square inches of bench space. Fed with tap water, it can deliver up to five gallons per hour of water whose content of

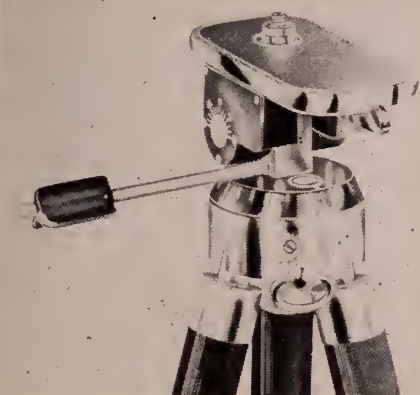


ionic solids is one part per 100 million parts of water. The instrument, manufactured by Crystal Research Laboratories, Inc., of Hartford, Conn., consists of a rigid polystyrene tube which holds a replaceable container filled with "Deeminite" and is mounted on a gray metal base. The base contains a millimeter which, at the touch of a button, register the quality of the water being drawn from the filter.

G. W. PARAMOUNT TRIPOD

Camera Specialty Company announces they are exclusive distributors for the new G.W. Paramount Tripod, for still or movie cameras. Precision engineered of finest all-aluminum construction.

The new G.W. Paramount Tripod is very compact. Measures 20½" closed—extends to 61". It weighs only 79 ounces. This new movie tripod consists of three sections—the top section



is finished in long-lasting rubbercord. The legs of this tripod are unique. The top section is adjustable to any height.

The Panhead is precise in design. For panning, angular points are engraved from 0 to 360°. On top of the degree point is a spirit level which indicates if the tripod is in perfect balance. For tilting, the user can refer to the tilting angle which is calibrated from 90° to 0 on one side and from 0 to 90° on the other.

This tripod is handsomely finished in black and chrome and can be placed into a speed graphic carrying case.

BOLEX CAMERA



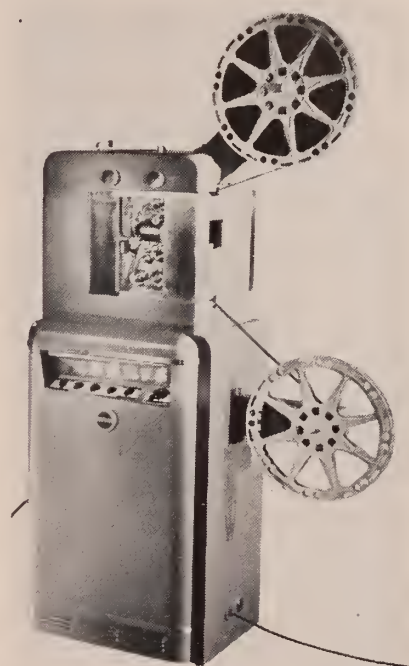
The New Bolex L-8 (8mm) motion picture camera is equipped with the Kern-Paillard ½ inch f/2.8 fixed focus lens, takes daylight loading spools of 25 ft. film and has a fool-proof threading mechanism that makes loading possible in less than a minute. The telescopic type view-finder gives the exact picture area and a black arrow appears in the view-finder as the film nears its end. A pressure plate holds the film both vertically and horizontally, insuring steady pictures. Governor-controlled spring motor cannot be overwound and handles 7 feet of film in one winding. The camera has variable speeds of 12, 16, 24 and 32 frames per second. Paillard Products Co., 265 Madison Ave., New York 16.

HEAVY-DUTY 16MM PROJECTOR

A heavy-duty 16mm projector, designed from the base up for auditorium and large group purposes, has just been announced by Eastman Kodak Co.

This unit will deliver considerably more screen illumination than has been possible with previous 16mm equipment. Although reasonably portable, the projector is intended for permanent installation. If it must be moved, however, the outfit can be easily dis-

assembled into three parts, each of which is provided with hand holds. This new projector, Model 25, repre-



sents an entirely new approach to the design of 16mm projectors.

The mechanism is divided into two mechanically independent but interlocked assemblies; the intermittent assembly and the shutter-sprocket system. These are driven by separate synchronous motors. Individual motors also drive the blower, take-up and rewind.

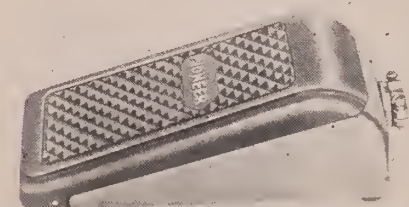
It has also been designed for use with arc illumination under more stringent projection conditions. Sufficient illumination is provided by the arc lamphouse to achieve optimal screen brightness and to fill a screen have twice the dimensions allowable when using the tungsten lamphouse.

Optional lens equipment, all f/1.5, includes lenses of 2, 2¼, 2½ and three inch focal length.

FOOT SWITCH

Illustrated is the Model FS-50 Pioneer Foot Switch, equipped with BX clamp and rated at 12 amps/125 volts

● continued on Page 167



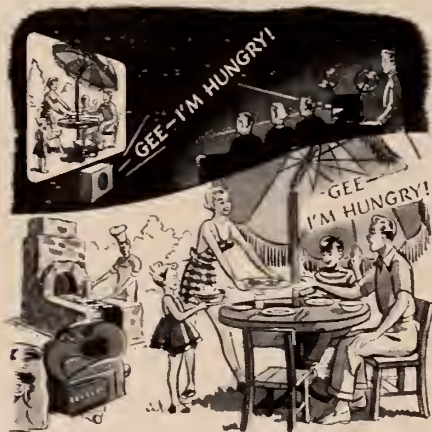
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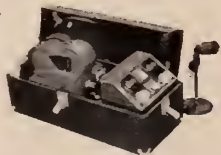


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- **SPECIAL CLASS:** For advanced amateurs, etc. 1st and 2nd.

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Achievement awards also will be made separately for best photography,
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Entries must be titled—at least with main and end titles.

Each film reel and can must bear contestant's name and address, and
category in which film is entered.

Watch HOME MOVIES for further news of this contest.

Television

• continued from Page 148

pride and joy. Then to a happy smile
on Mother's face as she looks forward
to a peaceful evening. A close shot of
feet tip-toeing out of the room and a
medium shot as Mother settles herself
in her chair with the evening paper.
Back to baby as he struggles to a sit-
ting position and a quick flash to
Mother as she hears a noise and listens
intently. Back to Junior as he really
lets go with the "boo-hoos." Mother
at the medicine cabinet as she takes
down a bottle and looks at it. Close-up
of the bottle. Now a close-up of baby
as he is given the medicine. A little
sugar water can be used with a drop of
vanila to color it. And now for the
"gag" ending. Baby is seen to snuggle
right down and go sound asleep. The
way to achieve this is to catch baby
asleep and to have someone prod him
into wakefulness outside of your cam-
era range. Try to have him set up as he
wakes—but take this scene with the
camera held UPSIDE DOWN. Then
when it is spliced into your film, baby
takes his medicine in close-up and the
medium shot will show him laying
down and peacefully going right off to
slumberland. Then back to a close-up
of the bottle and a superimposed title,
"With The Baby Who Knows—It's
Belchers Two To One." (Fade out.)

It Can Happen

• continued from Page 149

methods of deception to cover the pur-
chases of these items. The most com-
monly practiced method, from Maine
to Texas to cover the larger purchases,
is the very popular "trade-in-method."
Bigger, better, wider and terribly ex-
pensive tripods for instance, can be had
by trading in your old one, the dealer
allowing full price and a half for it
plus a 50% reduction on the new one!
Old and badly chipped enameled de-
veloper trays have turned into beau-
tiful stainless steel over night, by this
method of deception.

Still another but rather an expensive
method could well be termed the "off-
set-method." If you cannot live with-
out a new projector or camera go
ahead and buy it and at the same time
buy a fur coat in the size that your
wife wears—it never fails! You merely
"off-set" the purchase of the camera
by the additional purchase of the fur
coat. Please understand that I am not
suggesting that you trade a fur coat
for that spot in the home for the
Darkroom, I am merely saying that
you may have to do so!—you may
come out cheaper that way.

There is an old saying that if "one's
foresight was as good as one's hind-
sight, certain things would never have

• continued on Page 170

Travelogues

• continued from Page 145

a good travel picture. What makes a good travel picture—and how should you go about producing one? As you travel along the open road, you will be met by many a breath-taking scene that just seems to cry out to be photographed. You shoot it—and when the film is returned from the laboratory and is viewed on your screen there is something lacking. The scene is there—your exposure is "right on the nose"—but when you show it to your friends it calls for a lot of verbal explanation. It does not seem to "carry itself." And you are left with the feeling of having missed something—but what? And the answer may lie in the simple fact that you have just reversed yourself and lost sight of the very important thing you started out to do—and that is travel. Always remember, villages and towns, buildings and streets *do not travel*. People travel! And this seems to be the big lack in the amateur travelogue. So, before you shoot any scene, weave a human interest angle into it by having some



SIDELIGHTING creates pleasing shadow detail.

action by your party in the foreground:—if only to have someone walk into the picture and view the distant horizon. This will provide depth to your picture and the action will take it out of the "still" picture class. People travel, the mountains and valleys will remain for years to come.

And don't forget to picture the many human little things you do on the trip. You are certainly going to eat—and one of the many pleasures of traveling are those eating places you discover where the food is out of this world. If they are Drive-Ins, where the food is served in the car, shoot it and incorporate this in your film. Or the outdoor picnic lunch and a big close-up of Junior with jam all over himself and everyone else. And that beautiful pastoral scene with the cow and her new calf in the pasture. If you have a shapely wife or sweetheart this can lead to a little glamor as she gets caught in the barbed wire fence trying to reach the calf. A little display of her "calf" as her dress gets caught—well,

• continued on Page 165

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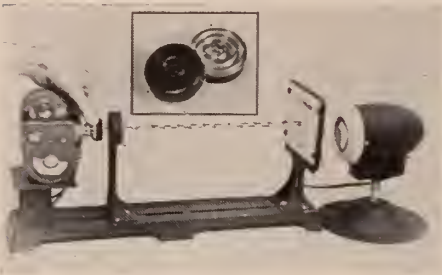
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Stark Films
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BOSTON
Don Elder's Film Library
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The No-Wat-Ka Co.
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NEW YORK

ALBANY
Hallenbeck & Riley
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Reed & Reed Distributors, Inc.
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723 Seventh Ave.
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Mogull's Films & Camera Exchange, Inc.
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Nu Art Films, Inc.
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Sunray Films, Inc.
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MAGNETIC SOUND

• continued from Page 146

by re-recording the portions of track
not satisfactory.

It would be a simple and inexpensive
process to equip any camera or projec-
tor with a magnetic recording and
playback head, so that sound could be
recorded with the taking of the picture
or be added later after the film has
been processed. This method has prom-
ise of providing every amateur with
facilities for filming sound pictures at
a recording cost of a little more than
a cent a foot.

The potential opportunities for put-

ting amateur motion picture making
on a paying basis are amazing. To
mention one possibility; with the
promise of television growing to a
giant industry in a few years, its need
for films of all types will create a
market beyond estimation. A market
that could provide an outlet for the
amateur's films, since, with the innot-
vation of magnetic recording, he could
easily produce films with high fidelity
sound tracks right at home. And,
there seems to be little doubt that tele-
vision will be the first to take advan-
tage of this new recording medium.
That film is the very backbone of tele-
vision broadcasting is reason enough
to assume that this event will give a
tremendous boost to America's most
up-and-coming industry.

TRAVELOGUES

• continued from Page 163

common sense will dictate this sequence.

When you stop for gas, shoot a small amount of footage of the gas pump running up the gallons. This can be used for a time lapse in your film as you travel from place to place that offer little in picture opportunities. If you have a flat tire, shoot it—and a comedy touch can be added by a shot of your wife or sweetheart calmly and coolly seated beneath a tree while you perspire, change the tire and curse.

Most all week-end travel features, in your Sunday papers, contain a map and this can be used for title material to show your route. As you picture a certain location, shoot a close-up of the map and a finger can indicate its locality. This will eliminate the making of a lot of titles.

So don't wait for that vacation to start your travel shooting. Watch your papers and when you see a short trip that appeals to you load that camera and your family in the car and that pesky thing called "spring fever" will be cured almost overnight. We say "almost" because there is a long summer ahead, gas and film are no longer rationed, and the true cine' bug is always looking for something at which to aim his camera and capture it on film.

MAKE-UP

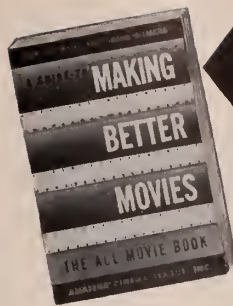
• continued from Page 160

completely competent to provide sound technical advice on such things as how to apply eyelash make-up, or Pan-Cake or Pan-Stik, foundation make-up.

I am aware that motion picture make-up materials aren't to be had at every store which handles everyday feminine beautifying make-up. Many large city drug and department stores do stock them, however.

And, with the seriously held hope that I am not conveying to my readers any impression that I am a gasping, money-mad character, I feel impelled to advise that these motion picture make-up materials can be ordered from the Max Factor Hollywood make-up study by mail, if the cinematographer can't handily get them elsewhere.

How skilled you may eventually become at this art depends upon how hard you are willing to work at mastering the intricacies it will present once you have gone beyond its simple beginning stages. If you remain satisfied with elementary results from your motion picture photography, you can be equally satisfied with elementary make-up creations. But once you've started demanding the graphic utmost from your motion picture camera, your mastery of make-up must ascend to a like degree.



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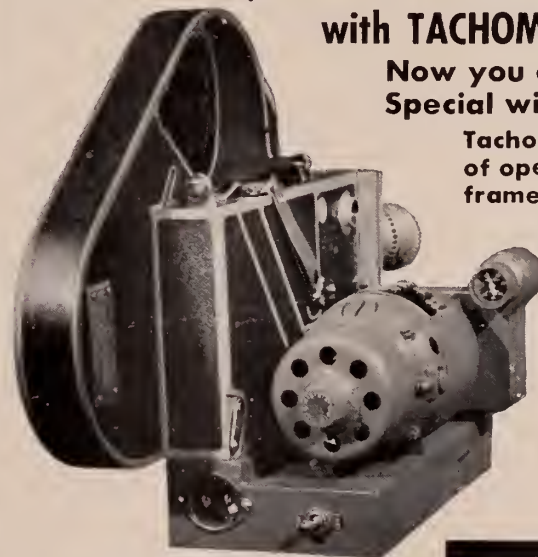
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Film

• continued from Page 148

halides, and the thing which created photography, is the fact that they are sensitive to light. This shows itself in two ways:

1. If the halide is exposed to light for some time, it will turn dark. This makes it possible to form an image by letting light reach some portions and not others, but the length of time required is far too great for our purpose. You can test this "print-out" effect for yourself sometime by laying a short strip of film in the sun, with a coin or other opaque object covering one spot. You will see the emulsion slowly turn purple. When it has darkened, lift the coin and you will see that the protected area has not changed color. The print-on effect is not much used in photography any more, although some photographers still use proof paper of this type.

2. What we need is an effect that will take place in a fraction of a second, instead of several minutes. Here again the silver halides oblige. Long after the print-on effect was known, it was discovered that if a silver halide were exposed to light very briefly (so briefly that the eye can see no change in it) and then immersed in a chemical solution called a developer, the particles which had been exposed to light would turn black and those which had not been exposed to light would undergo no change. This discovery was the foundation of photography as we know it. The invisible image formed by the slight exposure to light is called the "latent image."

The emulsion on most of the film which you will use will consist of a mixture of gelatine and silver bromide. Since plain silver bromide is only affected by blue light rays, and would not record red, yellow, green and other colored objects in the scene you were photographing, tiny traces of dyes known as "sensitizers" are added to the silver bromide, making it sensitive to any color we desire. There are also traces of substances to increase the speed, to improve the keeping qualities, and so on.

Our two basis components, however, are the emulsion and the base. In addition to this, there will be a substratum or subbing layer between the two, which is to insure that the gelatine and celluloid remain stuck together. Over the surface will be an "anti-stress layer" which protects the unexposed film from damage by slight rubbing. After light has passed through the emulsion it must be absorbed so that it won't bounce back and scatter, creating a halo around bright areas. For this purpose there will be some sort of "anti-halation" layer on the

front or back of the base, or else the base itself will be tinted grey.

As you will see, film is far from being the simple thing that it might appear, and you can be very thankful that the manufacturer takes on the responsibility. After all, in the early days of photography, both amateurs and professionals had to "roll their own on the spot, and use the plates while they were still wet. Color film, of course, is several times more complicated than what we have just described.

Now for some of the characteristics of film, and some of the terms used to describe the different kinds.

First, there is the matter of speed. ("Speed" is a colloquial word, but it is in such common use that you will encounter it constantly.) By "speed" we mean the sensitivity of the film to light. If film requires a lot of exposure to light, we call it "slow"; if it requires only a little exposure, we call it "fast."

To describe the speed of a particular film intelligently, we need something more specific than the words "fast" and "slow." If we described a film as "fast," the question would immediately arise, "Yes, but how fast?" So we have to have a way of rating film speeds in actual numbers, like temperatures on the scale of a thermometer.

Fortunately for the amateur of today, we now have a good system of that sort. Until a few years ago, half a dozen different systems were in use, and each manufacturer applied them in his own way, which resulted in complete confusion. Now, we have a system set up by the American Standards Association which has been almost universally adopted.

Under this system, films are given an ASA Index number, and this number is directly proportional to the speed. Film with a speed of ASA 100 is twice as sensitive as film rated at 50, and ten times as sensitive as film listed at ASA 10. If you have been accustomed to film with a speed of 64, and get a roll of speed 32, you know that you will have to give twice as much exposure under similar lighting conditions, which means opening up the lens one stop. For example, if you have been shooting at $f/11$, under certain conditions with the slower film, you will have to open up to $f/8$. (This is a question which we will go into much more thoroughly when we get to the matter of Exposure.)

The ASA film speeds are printed by the manufacturer on the box or on the instruction sheet packed with the film. You will note that there are usually two of these number, marked Daylight and Tungsten, or simply D and T. This is necessary because an exposure meter does not respond to yellowish tungsten light in quite the same way

• continued on Page 168

• continued from Page 161

or 6 amps/250 volts. This is a momentary contact switch, but other models and ratings are available, including two new models designed especially for tape recorders. Pioneer Patents and Products Co., 25 No. Franklin St., Chicago 6.

CINEMATIC DEVELOPMENTS

Custom built for the professional and advanced amateur alike is the new Cine Special pictured. It is equipped with the Hart 4 lens "C" mount turret providing a quick selection of lenses from 15mm through 152mm with no optical or mechanical interference. Also, a variable area finder to instantly match the correct field outline for the particular lens in use.

Powered by an electro-clutch motor



drive used with installation of the 400 foot film chamber, filming time is increased from two to four times. No edge fogged film and the magazine can be changed at any time from one type of film to another. The film loss is minimum. This adaption still allows the use of daylight loads, 50, 100 and 200 foot spools, plus the dark-room load on 400 foot cores.

The adaptations on the camera pictured were designed and built for Stanford University and was used for the football games last year. Available from Arthur H. Hart of Cinematic Developments and Cinechrome Laboratory, 2125 - 32nd Avenue, San Francisco, Cal.

POCKET TRIPOD

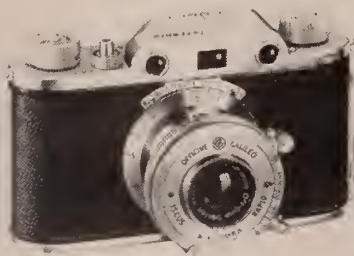
Made in Germany, the G.W. Master Pocket Tripod is of all duraluminum construction and weighs 11 ounces and



consists of ten sections. Measures 7 inches closed and extends to 48 inches. It is finished in rubber cord and is rubber tipped. Camera Specialty Co., 50 West 29th St., New York City.

NEW 35MM CAMERAS

Director Products Corp., 521 Fifth Ave., New York City, announce their appointment as exclusive distributors for two new Italian cameras. The "Condor 1" uses standard cartridges and has coupled rangefinder and telescoping lens. Lens is coated 50mm Eliog in rapid shutter with 9 speeds from 1 second to 1/500. Other features include built-in flash synchronization, depth of field scale, body shutter release, safety device to prevent double



exposure, color contrast range finding and eyepiece adjustment on rangefinder to adjust to users eyesight.

The "Rectaflex" has a large, bright finder which is viewed through a large window directly behind the lens. The full image is seen on the ground glass. In this camera, the "Duo-Prism" focuser is seen as a clear circle in the



Diagram shows effect of RECTAFLEX Duo-Prism Focuser on viewed image. (Diagonal bar is the strip area mentioned in the news release.)

center of the screen, the circle bisected by a clear diagonal strip. In the strip area a portion of the object is seen without diffusion. When the object is out of focus a narrow segment of it is seen tilted within the strip. As focus is achieved, the tilted portion turns until it blends with the rest of the image. The optics of the Duo-Prism focuser are entirely within the camera

• continued on Page 169

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Camera Dividends

• continued from Page 147

so every business, large or small, lends itself to the medium of motion pictures.

Producing a picture on your business need not be a task or chore but should be entered into in the same spirit that you take all your movies. There are, however, a few pointers that you might well consider. In the first place remember that you are making a picture to make an impression—a good impression on all who will see it. There will be no alibi for poor shots. If you make one, discard it, and make it over. So the first thing that is necessary is a good steady tripod. Pictures that have the jitters or are hand held are not good pictures. Second, the matter of titles is very important. If you do not have the necessary equipment to make titles that are properly centered and exposed it will be much better for you to have them made. This will give a much better "send off" to your contemplated film. Special emphasis must be placed on the introductory titles and end titles.

But we are getting a little ahead on our suggestions. The very first thing that must be done before a picture is started is to prepare some sort of shooting outline or script. You may feel that you are not a writer, but forget this and lay out your story just as if you were talking to one of your customers, or a new customer that you are trying to sell. What would you tell him at the beginning? What are the little highlights of your business or product that you feel outdistance your competitors? What additional service do you render that would justify any additional cost? All these things set down in chronological order will give you the basis for your picture. All good pictures have a definite opening and closing—and the opening is generally the reason for the picture. Let's assume that you have a water-softening service to sell. An ideal opening would be a shot of mother scrubbing the ring out of the tub after junior has had a bath. A subtitle cut in here—"This Wouldn't Happen With Joe Doak's Soft-Water Service"—would give you the reason for the picture, and from then on in drive home your message. So produce a picture on "your business"—have fun, and at the same time let your movie camera pay you dividends.

Film

• continued from Page 166

that it does to white daylight, so the meter must be set a little differently. So if you are using an exposure meter, just to be sure to set it for the Daylight index when shooting outdoors, and

for the Tungsten index when shooting under incandescent lighting.

To give you a rough idea, for practical purposes, we might well consider film with a speed in the neighborhood of 10 as "slow," that of about 32 as "medium" and film of 100 and up as "fast." This makes "medium" three times as fast as "slow," and "fast" three times as sensitive as "medium," which will give you a pretty good idea of the assortment available in black-and-white film.

You will find that all of the color films presently available have an ASA number in the range which we have called "slow." This will explain why you can take good black-and-white pictures under lighting conditions which would be impossible on color film. Some day, color film will be faster, but much technical progress has to come before that day.

In addition to speed, film has another important quality which you should know something about, and that is its color sensitivity. If film is made with plain silver halide, as positive stock is, it will be sensitive only to blue light, and green and red will have practically no effect on it. Such blue-sensitive film we call "color blind." If we add to the silver halide a special dye which makes it sensitive to green as well as blue, we call this "orthochromatic" film, or simply "ortho." If we add still another dye, we can make it sensitive to red, as well as green and blue, and we then call it "panchromatic," or "pan" film. Each of these types has its advantages and uses, as we shall see later on when we come to the subject of Filters.

Color film also has a color sensitivity difference, though all color film is sensitive to the blue, the green and the red, like panchromatic film. The difference is made necessary by the fact that some color film will be exposed in daylight and some will be used in incandescent light (of a completely different color) but we expect the results to look the same in both cases.

Daylight has roughly equal parts of red, green and blue light, so the three layers in Daylight type color film (sensitive to red, to green and to blue, respectively) can be of roughly the same speed. However, tungsten light has a lot of red, a fair amount of green, and not much blue, so, relatively speaking, the Tungsten type of color film must have a slow red-sensitive layer, a medium green-sensitive layer, and a fast blue-sensitive layer.

This will help you to understand what happens when you use the wrong type of film. If you use Tungsten type film in daylight, for example, and give an exposure which is correct for the fast blue-sensitive layer, the green-sensitive layer will receive too little light, and the red-sensitive layer much too little. The net result will be a pic-

ture so bluish that it will look like a moonlight scene. Similarly, if you use Daylight film under incandescent light, everything will be bright yellow. So you must either use the correct type of film for the light you are using, or else put a special filter over the lens which will change the color of the light to that for which the film is balanced.

One more thing you should know about film in general. There are two kinds of black-and-white film available for use in the camera, "negative" and "reversible" or "reversal" film. Negative film is for use only if you want several copies of a picture. In the usual case, where you simply want one copy for your own use, use reversible film. Some types are suitable for both uses, and are then marked "Negative or Reversible." But if the carton is marked simply "Negative Film," don't use it unless you want a number of copies of the picture. It will be developed to a negative only, by the laboratory, and from this you will have to pay to have a positive copy printed, on another strip of film.

(To be continued)

• continued from Page 167

and not connected to the lens, making it possible to install any lens on the camera without affecting this device. The Rectaflex is available with several lenses, including the 50mm Schneider Xenon $f/2$ and the 50mm Angenieux $f/2.9$. The focal plane shutter affords speeds to $1/1000$. Built-in synchronization is suitable for either electronic flash or bulbs.

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BLACK AND WHITE TITLES

• continued from Page 153

can be diluted (we refer to writing inks, of course) and household fabric dyes may be used with every expectation of success.

Soak the title in the dye solution for a few minutes, until it is dyed evenly and does not appear to become any darker. Then wash in running water to remove the excess, until the wash water runs clear, hang up to dry—and the job is done. If a first trial gives too deep a color, dilute the dye bath. Don't try to get a lighter color by a brief immersion, because it is almost certain to be streaky and uneven.

A full line of prepared tints is available at most photo dealers, known as Craig Movie-Tints, and for most amateurs the simplest solution will probably be to use these, following the directions carefully.

If you are going to handle your titles in very short lengths—say, not more than three feet—they can be seesawed back and forth through the solution in a tray, and the tray can be something as simple as a glass baking dish, for example.

However, if you are going to put through several titles in the same color, you will need something more convenient than this or the job will become boring. So you will need some sort of simple rack on which the film can be wound, emulsion side out. (The emulsion side is the side which your finger nails can damage when the film is wet!) If you don't want to go to that much trouble, you can wrap the film around a slab of wood which has been waterproofed by dipping in melted paraffin wax or covering with a suitable paint. Put the film on the rack, immerse it in the tray, and rock the tray gently from time to time to insure action and freedom from air bubbles. When the washing is finished, take the film off the rack and hang it up to dry. If you were to let it dry on the rack, it would develop kinks at the sharp bends.

One of the most complete lines of toners available is that offered by Edwal under the name Edwal-Mansfield Toners. Also available are the British-made Burroughs Wellcome "Tabloid" Toners, which come in convenient tablet form. In addition, any of the toners sold for use on paper prints is suitable for toning cine film, with one exception—don't try to use one of the toners which must be applied hot!

Toning may be done with the same rack and tray as that described for tinting. (If you have a rack or drum already, which you use for development, it may be assumed that this same equipment will be suitable for tinting or toning operations.)

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It Can Happen

• continued from Page 16.2

happened." In my case my foresight would certainly have warned me that a fur coat would be a bargain! But that is neither here nor there, now, my *darkroom* is completed and so is the *projection room*, but with your patience I would like to relate my experience in securing my heart's desire.

There was one place in our home that I had to possess. My wife and I occupied a downstairs bedroom and adjoining this bedroom was a large 8x10 "walk-in-type" storage closet. Here we kept all of our personal clothing. I was the owner of the south part, my wife the north half. One day I noticed that if a small window could be opened on my south side I could project my movies through the entrance hall and into the living room.

On the wall of the living room where the picture image would be was our mantel and fireplace, but my portable screen could be placed just in front of the mantel and by seating the guest in the entrance hall in folding chairs, a certain professional touch could be added to the movies.

With the help of a teaspoonful of bromide to quiet my nerves, the plan was presented to the "head of the house," and, believe it or not, it passed the censor. The following week end the little door in the closet was installed and the projector rested on a substantial shelf in my half of a closet "built for two."

The next step was to install the sound cord for sound movies and to take care of the speaker problem in the living room. I knew *she* would not consent to my portable speaker even going into the living room for a *test*, much less a showing, so there was only one thing to do. The following day came a visit to a local radio shop where a cabinet in keeping with our living room furniture, was purchased to house the speaker. After the speaker was installed the cabinet was placed in the corner of the living room where it stands at the present writing.

After a permanent place was found for the projector, anyone with average intelligence would have been satisfied, but never the home movie enthusiast. That night I stood for almost an hour watching the lights from the projector's 1000 watt lamp play on the living room wall on and about the mantel. There must be some way to *move the mantel* and install a permanent screen with draw curtains to hide it when not in use. But how could this be accomplished along with the blessings of the family?

Several weeks passed before I could muster up courage to approach the subject. Finally courage came and I calmly walked into the living room

with my wife and sat down. After regaining control of my vocal cords the matter of *doing over the living room* came out, weakly. My argument was, we had lived in the house for about four years and there were a few spots on the paper, if one looked closely. Again the unexpected! She approved. Right at this point is where my foresight should have settled the matter for a fur coat, but I was so intent on getting a permanent screen—nothing else seemed to matter. I recall so vividly a question that she asked. "How are you going to move the mantel with all of the marble set in it?" My answer was, "Oh, that will be a simple matter, they can just loosen it from the wall and slide it over to the side wall all in one piece." It later developed that a special tile man would have to be employed to move each piece of marble one at a time and these fellows don't work for charity!

The new living room with the "new look" soon began to shine with new paper and paint. New drapery, (another un-foresighted item) was hanging all over the place and to cover my dear beloved silver screen was a beautiful pale green draw curtain to match the drapery and to *cover the entire end of the living room* from wall to wall and from floor to ceiling. This came as a surprise as a result of a conference between my wife and the interior decorator!

Another unexpected surprise was an entirely new floor covering and with all of the new drapery, two chairs and the divan would have to be recovered! The "*Projection Room Project*" had reached such proportions that I dare not think of the cost, else I could not sleep. I suddenly realized the "bow in my neck" had turned to a "pain in the neck," but it was "later than you think" so I couldn't stop now. It was merely a matter of "sink or swim"—the boat was gone!

Soon everything was in readiness for a showing—and the show went on. The screen worked fine and the one time home movies had indeed taken on the true professional effect. Folding chairs were used in the entrance hall and after the guest departed, they were folded and placed in the hall closet. The projector was turned off and the draw curtain drawn, the hall was once again an entrance hall and the living room just a living room, and the producer of certain home movies felt his importance. Again it must be said that some people are never satisfied. Now, only one thing was lacking to make the home movie set-up most complete; musical background for our silent films. Sound films either purchased outright or rented carried a sound track, but home movies, of course, do not. The first attempt to supply this musical background for the silent films was a

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single turntable record player which
was played through the amplifier of
the sound projector, using records se-
lected for the film to be shown. It was
tried many times with 1400 ft. reel of
Kodachrome shot in and around Mexico
City, but was not successful. When the
"Spring Song" was about half over,
the Bulls would rush into the arena
and the record would have to be hur-
riedly changed to another with the
proper tempo for a Mexican Bull Fight
This record player was discontinued
and a wire recorder was tested. A 45-
minute program of the proper music
was recorded on the wire, but much
too soon it began to break and grad-
ually become shorter and shorter.
After being re-tied so many times the
first bull was slain during the last part
of the "Spring Song," so the wire
recorded was disposed of.

After discussing the matter with
several local radio repairmen, it was
decided to build a dual turntable to
fit in the projection room just under the
peep window. The turntables were so
constructed that a single control knob
would allow one record to "fade out"
just as the other would "fade in." By
this method a record of the proper
tempo could be selected ahead of an
exciting scene in the movie and be
placed on the table not in use. When
the exciting scene reached the film
gate on the projector, this knob could
be turned to the selected record with-
out a moment's loss of musical back-
ground.

While all of this was going on, my
part of the closet began to overflow
into my wife's north one-half. Then
too, there were nights when I failed
to remove the reel arms from the
projector and she would go into the
dark closet and come out with a lump
on her head. (Could this have been a
part of a vicious plan of action?) The
day finally came. She had another en-
counter with the reel arm of my pro-
jector and came out stating in no
uncertain terms, if it was my plan to
make a "machine shop" out of a
jointly owned clothes closet, that she
was indeed ready to *move out entirely!*
At the moment I dared not speak, for
anything I would have said would
have been used against me. I could
only wait and see if she meant business.
The very next morning the subject was
brought up again and this time I was
strong enough to *approve her decision!*

But here once again was the \$64
question, and once again my foresight
failed me utterly. In order to live up-
stairs in an upstairs west bedroom in
the summer, something would have to
be done. It would have been cheaper to
buy three fur coats before this deal
would be completely closed. What
would it take to make the hottest
room in the entire house, the coolest?
At the time all that I could see was the
combination projection room and now a

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Are You Ready?

• continued from Page 144

grown-ups get an urge to stick out their tongue, strike glamour poses or flex their muscles when confronted with a camera. And here is where the ability to direct enters the scene. Before shooting a scene of adults, give them something to do—something interesting that will not make them look foolish in your completed film. If you move in for a close-up, direct the action so that it will not be necessary for your subject to talk. If he does, the audience will want to know what he said and you will have to cut in a spoken title or leave the scene hanging.

Good movies are movies that entertain the audience or family. If you follow these simple rules, you will make good movies from the start:

darkroom for still work. At this point I would agree to anything, for to have the possibilities of a darkroom within my grasp and to let it fail,—well it just couldn't fail. Two days later a truck turned into our driveway—the air-conditioning men were on the loose. And that night, the hottest of the season, we slept under light cover—my sins were forgiven.

The next morning I raced down stairs to view my 100% owned closet. All the night before my dreams were filled with enlargers, developing solutions, acids and hypo. While standing in the very center of my future darkroom it suddenly dawned upon me the impossibility of handling photographic materials in a closed-in closet with no ventilation! I had already discovered the heat while operating my projector with the door to the closet wide open. But to be shut in completely, which I would have to be to develop films, would not be possible.

Yes, dear reader, you have guessed the answer to this problem—a small air-conditioning unit was installed before the week was out. Before the next week passed the following workmen appeared in and out of the now fast-growing darkroom:

The air-conditioning men, a contractor to have cabinets made to measure; the plumber to set the sink; the painter on the woodwork; the paperhanger to finish above the cabinets and sink; a floor-covering man to cover the floor and the shelf around the sink; the electrician to install base plugs for enlarger and safe lights—and the family doctor to give me something to prevent a nervous breakdown.

The Darkroom & Projection Room has been finished for almost a year and many happy hours spent within its closed door. Prints galore are scattered over the house. At a moment's notice the draw curtains majestically open displaying a wonderful silvery screen. The "hobby bug" has done its work and flown on. The bills have finally been paid and everything is peaceful once again.

What about the cost? Why should one care about the cost, after all one has a projection room and a darkroom, what else in this wide wide world could one ask for—regardless of cost?

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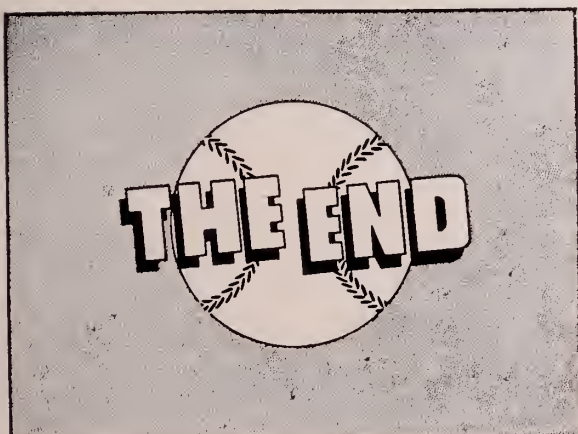
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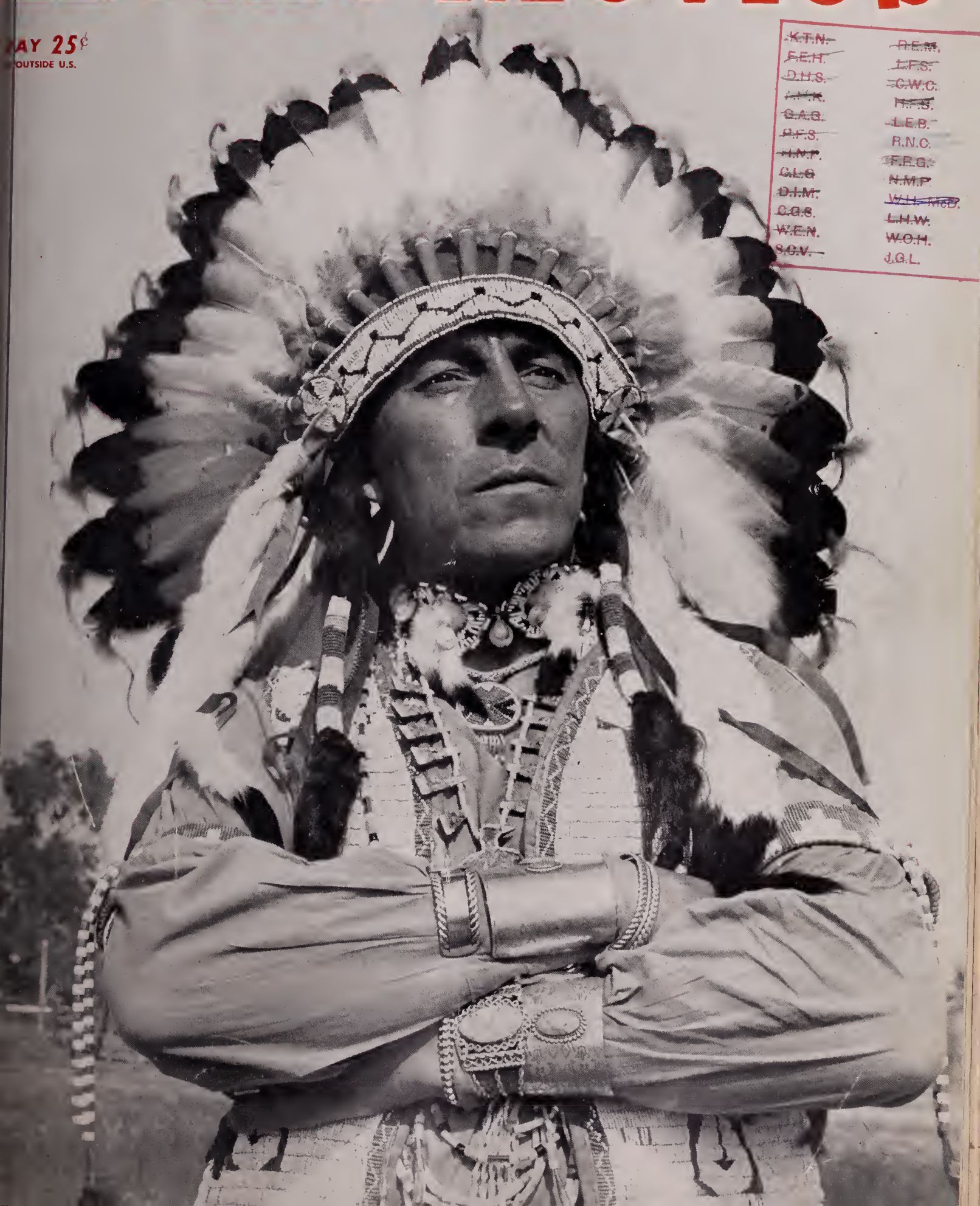
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CAMERA HIGHLIGHTS

'round the country

JULY 1950

Compiled by A. H. MARBLE

ALABAMA

MOBILE—Alabama Deep Sea Fishing Rodeo—Dauphin Island. Contact local Chamber of Commerce for exact dates.

ARIZONA

FLAGSTAFF—All-Indian Pow-Wow. July 3, 4, 5. Also features an All-Indian Rodeo.

PRESCOTT—Frontier Days. First week in July.

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CANADA

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MICHIGAN

TRAVERSE CITY — National Cherry Festival on July 6th and 7th.

MANISTEE—Sportsmen's Festival July 28th and 29th.

GLADSTONE—Worlds Championship Log Roleo. (Part of the Hiawathaland National Forest Festival) July 4th, 5th and 6th.

MISSISSIPPI

BILOXI—Annuul Regatta and Bathing Review first week in July.

TEXAS

GRAND PRAIRIE—National Soaring Contest. July 30th to August 13th.

WISCONSIN

THE DELLS—The Stand Rock Indian Ceremonial.

WYOMING

CODY—The Cody Stampede July 2nd to 4th.

FORT WASHAKIE—The Shoshone Sun Dance. Write for dates.

CHEYENNE—Frontier Days about the last week in July.

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Vol. XVII

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CLUB NEWS

WASHINGTON, D.C., Society of Amateur Cinematographers will hold their Annual Banquet on Monday, May 22 at 7:00 P.M.

PEORIA, ILL. We just received the monthly bulletin of this club, "Cuts and Splices" and find a good idea in its format. The bulletin is mimeographed, but the back of each mimeographed page contains printed advertisements of quite a group of Peoria merchants. This appears to be a good way to finance a bulletin without making it all advertisements and no news.

KANSAS CITY, MO., Amateur Home Movie Makers announce the winners of its Christmas Film Contest as follows:—16mm division first place, Leonard Carr; second, William Goodson, Jr. 8mm division, first place, H. H. Goodson; second G. E. Martin.

DURBAN, SOUTH AFRICA Cine 8 Club has a new address:—2 Carn Brea, St. Thomas Rd., Durban.

JOHANNESBURG, South Africa, Amateur Cine Club heard an interesting lecture on the methods and advantages of cartoon making, given by Mr. B. T. Smith, producer of the cartoon "The Tiger and the Tub."

LOS ANGELES 8mm Club member Fred Evans was the prize winner on Station KFI-TV with his picture "How to win friends and influence people."

Films Shown

"REMINISCENCES"—8mm black and white by George Young of The Winnipeg Cine Club. A fine recording of a holiday canoe trip on the Red, English and Winnipeg Rivers. Mr. Young's film was the first prize winner in the 8mm section of the first annual contest of the club.

"CONSCIENCE"—By Paul Kramer of The Los Angeles 8mm Club. This film won first prize on a recent television contest and Mr. Kramer was awarded a gold watch.

"DESERT SWEEPS FROM DESERT SANDS"—16mm color by Mr. and Mrs. Chas. A. Miller of The Amateur Movie Club of San Diego.

"SNOW IN THE ROCKIES"—By Walter Miller was recently shown to the West Los Angeles Movie Makers. Mr. Miller hails from Alberton, Mont.

LONG BEACH, Calif., Cinema Club. "Rose Parade," 150 ft. 8mm color by Howard Derr; "Sailing Day," 125 ft. 8mm black and white by Warren Nash; "Powder Puff Pirates," 500 ft. 16mm Color by Reuben Eubank.

All 3 views from 1 position



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CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.



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GENERAL ELECTRIC

I got a ...

Problem

Q: I have purchased several of the news-reel type of releases for my 8mm. projector. When screened, the action in these films seems slower than normal. Isn't this because the films are reduced from 35mm. sound films originally shot at sound speed? How may I remedy this?—H. E. P., West Dummerston, Vt.

A: Your analysis is correct. Most of these films are reduced from professional films shot at 24 f.p.s. You can make action appear near normal on screen by speeding up your projector.

Q: In shooting titles on a small typewriter titler, from that point or place on camera is distance measured from camera to title card? Should I measure from front of lens barrel, base of lens, or lens plane?—A. G. P., Brooklyn, N. Y.

A: If you use an auxiliary lens before your camera lens, measure distance from auxiliary lens to title card. Auxiliary lens should be mounted as close to camera lens as is practical. In other words, if auxiliary lens is 5 diopters, focusing distance is 8 inches and you would set title card 8 inches away from auxiliary lens.

Q: In a previous issue you mentioned the method for cleaning films. This item cannot now be located. Will you kindly give the information again?—S. B., Lawrenceburg, Ky.

A: Your films may be cleaned while rewinding by folding a soft cloth, lightly saturated with carbon-tetrachloride, and holding it lightly against both surfaces of the film and running the film slowly between the rewinds. With Kodachrome, it is important that the fluid fully evaporate from film surface before it is wound. Slow rewinding is therefore essential.

Q: I have been using a single photoflood in filming titles, the light being held over the camera lens. The results are all right with reversal film, but the illumination shows up uneven with positive film. Why?—G. S. S., Minneapolis, Minn.

A: The unevenness of illumination exists, regardless of the type of film used or the developing process. The reason you do not note the difference when photographing black backgrounds with reversal film, is that black does not reflect light, while white backgrounds, usually used with direct-positive titles, reflect illumination unless very carefully placed.

It is best, therefore, to use two photofloods, one at either side of the camera.

These should be set twice the distance from the title card, as the title card is wide.

Q: Is it true that there is very little difference between exposures in sunlight on any of the reversal films? I have heard that f/11 in the sun is correct for titles on any reversal film.—R. U. C., Salem, Ore.

A: It may be true that satisfactory results may be obtained under certain circumstances, such as a coal black background and snow white letters. With such a combination it is probable that any of two or three stop openings would give satisfactory results since the extreme of contrasts in the title card is still outside the contrast limitations of the film which is probably the basis for that statement.

However, best results are obtained when the correct exposure is determined and followed. As a rule, overexposure will reduce definition of the white letters, and underexposure will usually decrease contrast and result in the letters being more grey than white.

Q: I am sending you a roll of 8mm. film and titles which does not project smoothly. You will note the regular film goes through the machine easily, but that the titles jump up and down, yet both films were made with the same camera—S. D., Harlingen, Texas.

A: Without projecting your film, I can see that the trouble lies in faulty slitting of double 8mm. film. The slitter used in splitting the positive film after the titles were developed is either out of adjustment or else the film was separated carelessly.

Check over your slitter and see that it is accurately adjusted; then, when using it, be sure to see that it is carefully and accurately operated, otherwise the film will not run smoothly through the film gate in the projector.

Q: Can regular reversal film be developed to a negative only? I am interested in this for some special title effects.—R. T., Enid, Okla.

A: Yes. In the reversal process, the film is first developed to a negative and then re-developed to a positive. Where a negative image only is desired, simply stop the reversal process after the first development and fix the image with a hypo solution. When reversal film is to be developed to a negative only, it is advisable to give it from one-half to a full stop less exposure.

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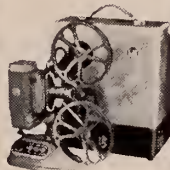
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Write to Dept. E-1 for illustrated folder on the DeJUR Citation. Literature on other products sent upon request.

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E. Van Calck
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"We have been using Auricon equipment for the past year by renting. We are now we prefer Auricon."

Don Cooper Photography
Detroit, Michigan

AURICON?

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Herb A. Lightman, Prod. Director
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"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."

Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"Have had the pleasure of seeing the Auricon...it's sensational."

John R. Davis
Duffy's
Clovis, New Mexico

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."

F. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"The Auricon-Pro which we have been using on Television work has been giving excellent results."

George C. Coon, Mgr. Photo Dept.
Creative Advertising
Cincinnati, Ohio

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."

C. M. Hadden
Hadden Films
Louisville, Kentucky

"I took home a Cine-Voice Camera and made a test film and was very pleased with the results. The sound track was excellent and the picture was very steady."

M. Winn
Central Camera Co. Chicago, Ill.

"Auricon Cine-Voice Camera is sensational...found far above average, extremely simple to operate, completely portable...should be in every home having a sound projector."

H. E. Hanson
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"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."

A. M. Pate, Jr., Vice President
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"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."

R. Duhem
Duhem Motion Picture Mfg. Co.
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."

John Faber
WAFM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."

Lester E. Bernd
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"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."

Rudolph Pfeiffer, Sales Director
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"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."

Don J. Pottratz
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"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."

James Alopandis
Hellenic American Pictures Co.
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"I had the pleasure of using the Auricon dual-phono Turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."

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"The Department of Agriculture has tested the Auricon and it is recommended for use."

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"Cine Capsules"

ALWAYS USE A TRIPOD or firm support when using a telephoto lens of 3 inches (16 mm) or 1½ inches (8 mm), or over, as any slight movement of the camera when shooting, is magnified on the screen three times as much or more as the same movement with a standard lens.

A PICTURE TAKEN with a 1 inch lens, is not the same as a picture taken three times as far away from the subject with a 3 inch telephoto lens. The main object would be about the same size in each case, but the rest of the picture would vary in size according to the difference in perspective of the two lenses.

IT IS A GOOD IDEA to have one fixed focus lens on a turret camera, for those shots that have to be taken on the spur of the moment, as this makes one less adjustment to be made in camera settings. The best lens for this purpose is the wide angle lens, due to its greater depth of field, and also because any unsteadiness in holding the camera is less noticeable with this lens.

SNAPSHOTS TAKEN at the same time as movie shots of the same scene, can be used as backgrounds for titles.

THE FIRST DEVELOPMENT is the key-note of reversal processing. Learn to do that right and the battle is half-won.

THE DIFFERENCE between tinting and toning a film is that in tinting, the transparent part of the film becomes colored, while the black emulsion remains black; in toning, the black is changed to blue or whatever color toner is used.

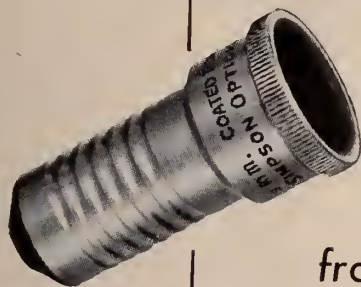
WHEN USING ARTIFICIAL light, the distance of the camera from the subject does not affect the size of the lens aperture required, but the lens aperture does vary according to the distance of the lights from the subject.

THE SWELLING which sometimes develops in the glass of a high power projection bulb is created after the projector is turned off, when the heat is still in the lamp but the fan is not blowing. This can be largely avoided by turning off the lamp first and letting the motor run for about thirty seconds.

PLACING A BEADED screen in the bright sun for an hour or two occasionally, keeps it white.

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FRICION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and all magazine and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior," standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

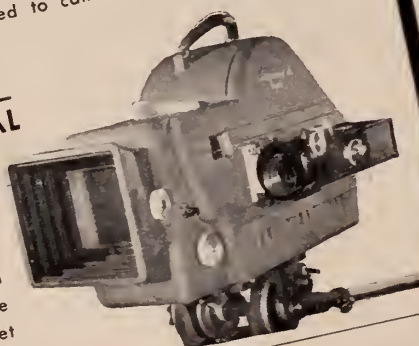
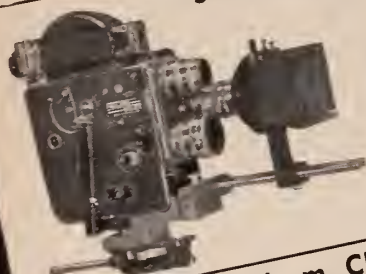


GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap on metal cranks control pan and tilt action from both sides. Warm-driven gears are Gay's spec. bronze.

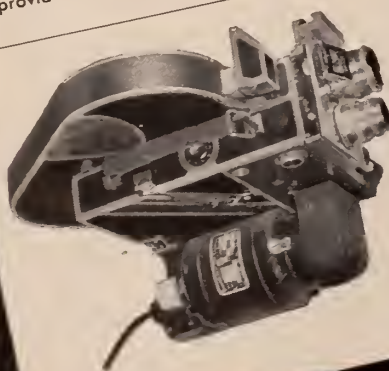
SUNSHADE & FILTER HOLDER COMBINATION

For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters which can be rotated round Polo Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.



BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.



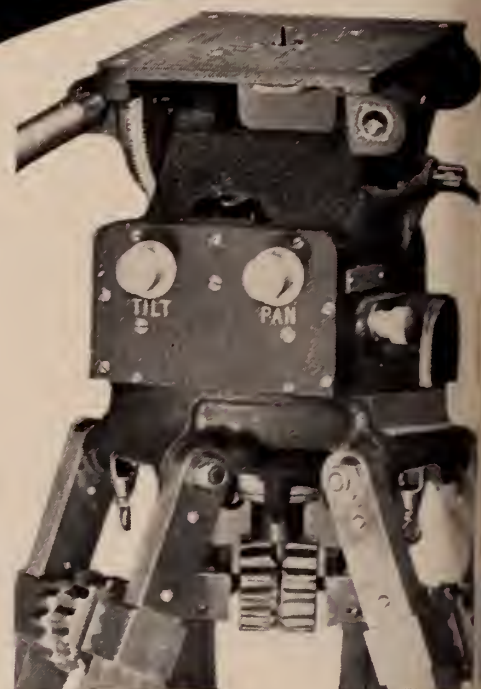
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripod

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New, small size GYRO tripod handles 16mm. professional type cameras: M 16mm.; Auricon single system; N 16mm.; motor-driven Cine Special, 35mm. motor-driven Eyemo with magazine. It features Super Smooth & Tilt Action.

Positive pan-locking knob. Tilt locking Quick wrist action locking knob for leg adjustments. Pan handle can be inserted in different positions on tripod head for convenience or extreme tilt work. Legs are maple specially treated and warp resistant. Tripod head is Dow Metal magnesium aluminum. Built-in spirit level. Swivel rings. Platform can be equipped for 3/8 or 1/4 in. camera screw.

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MOVIE TITLING is of universal interest to all movie makers whether done straight or fancy. Straight titling; the filming of lettering on a suitable background is probably the best in the long run. However, there are many times and by using a little imagination, a title can be pepped up to give a novel and interesting effect. At least they are fun to experiment with and can often solve the problem of what to shoot with that few feet of film that always seems to be left on the end of a roll after a days shooting.

Amateurs who take color "stills" (or black and white) on slides for projection can use these for some rather interesting effects by the rear projection process. A method of using your scenic slides and exposing both background and lettering in a single exposure is shown in Fig. 1. The slide is projected on a piece of ground or opal glass from the rear. If trouble from a "hot spot" in the center is encountered, this can be eliminated to a certain extent by pointing both the camera and projector downward a slight degree. The slide selected for background work should be slightly on the dark side. If white lettering is desired, the letters are cemented to a piece of clear glass (checking position to see that they are placed over a dark area of the projected image) and set up a few inches in front of the ground glass background. The lettering is lighted from both sides and here is where the trick comes in. The lettering lights must light only the letters—they must not strike the ground glass image. A cardboard shield between the two glasses, as shown, will help to do this.

Exposure should be calculated by

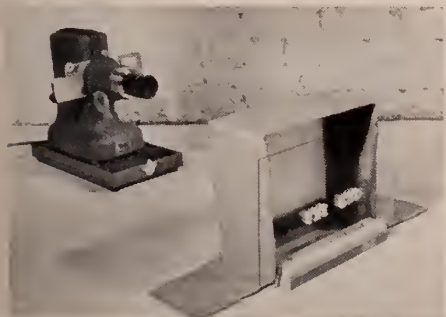


Fig. 1. REAR PROJECTION title set-up.

Fig. 5. MINIATURE SET-UP for shooting figure 4.



Fig. 4. SHOT IN MINIATURE AGAINST A CLEAR SKY

Ideas for Titling

By GEO. CARLSON

meter. As a suggested first try—a reading is taken of the background and noted. After the title letters are set up, a second reading is taken of the white letters only. This is done from a white card at the lettering plane and the lights should be manipulated so that the meter reading is about two

stops smaller than the background. Camera exposure is then made as given for the background and the lettering will come out white as they will have been two stops overexposed. See Fig. 2.

If a black lettering effect is wanted

● continued on Page 214

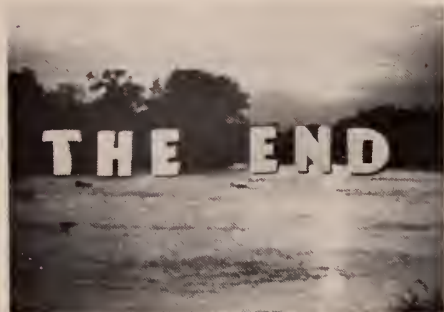


Fig. 2. LIGHTING CARE is needed for white lettering.

Fig. 6. CUT-OUTS can be used for various titles.

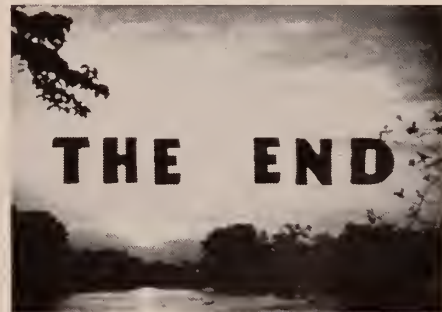


Fig. 3. SILHOUETTE EFFECT is obtained by rear projection lighting only.

Fig. 7. THE COMPLETED TITLE by the cut-out method.



TURRET HEAD WITH SUPPLEMENTARY LENS

By ADOLPH W. APEL

IF you want a turret head for your camera, here is one entailing a minimum of machine work. Furthermore, it requires no changes whatever to the camera as the entire unit is fastened onto the front plate of the camera using the holes provided. This turret is designed to use supplementary type lenses which rotate into position in front of the standard $\frac{1}{2}$ " lens. The turret here described is for the Revere Camera and, as seen from the photographs, consists of four major parts,

viz.: A—The Stator Plate, B—The Spacer Block, C—The Rotor Plate and D—The Mounting Stud. The following steps describe its building:

A—The Stator Plate.

Using $\frac{3}{32}$ aluminum plate cut out to the size and shape shown in the drawing. The five holes can be located by removing the front plate from the camera and using it as a template. Drill the holes to take a #3—48 thread round head machine screw. These are to be $\frac{3}{8}$ " long and will replace the

five screws on the camera which will be too short.

B—The Spacer Block.

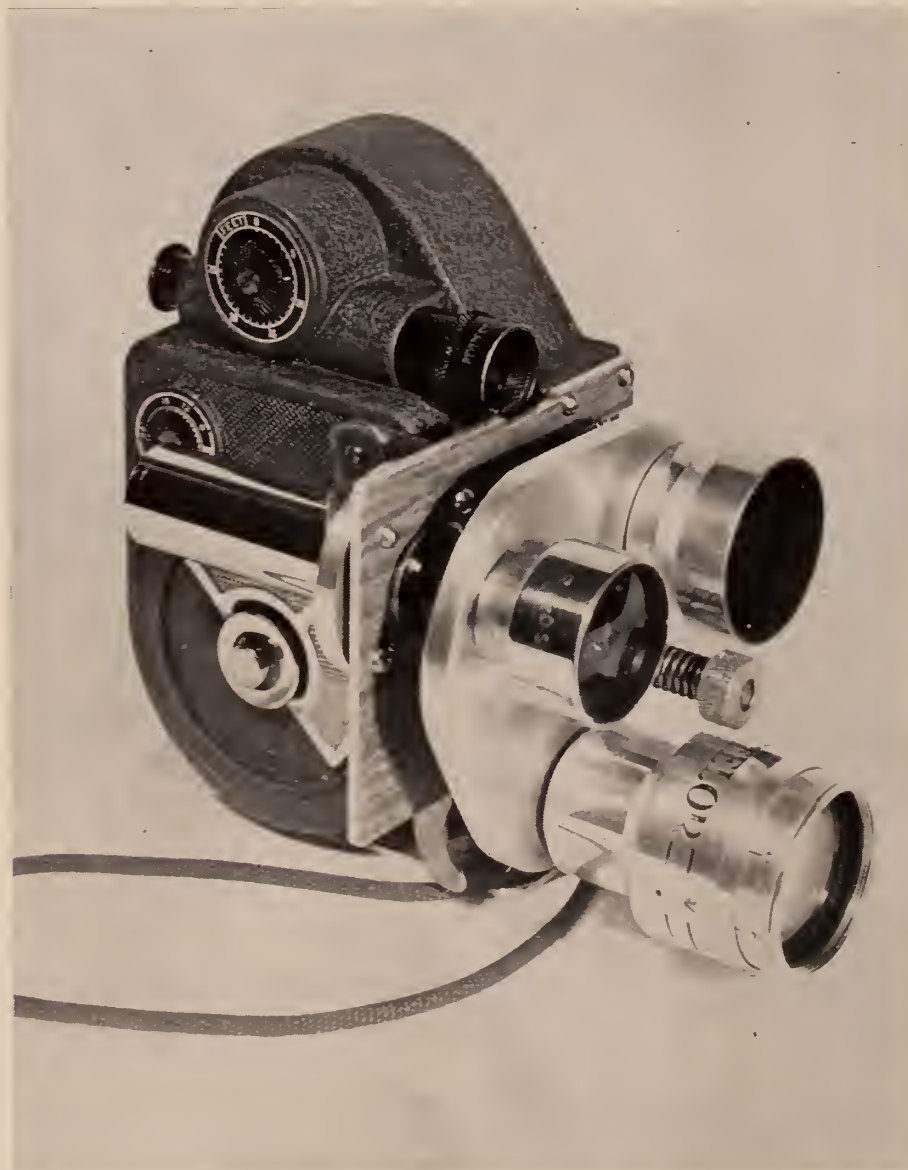
This is made from a piece of aluminum turned round to a diameter of $1\frac{1}{4}$ " and faced square on front and rear to the proper thickness to come to $\frac{1}{8}$ " of the front of the camera lens barrel. This dimension will vary according to the lens on your camera so none is given. Drill this block in the exact center and tap for a $\frac{1}{4}$ "—28 thread screw.

C—The Rotor Plate.

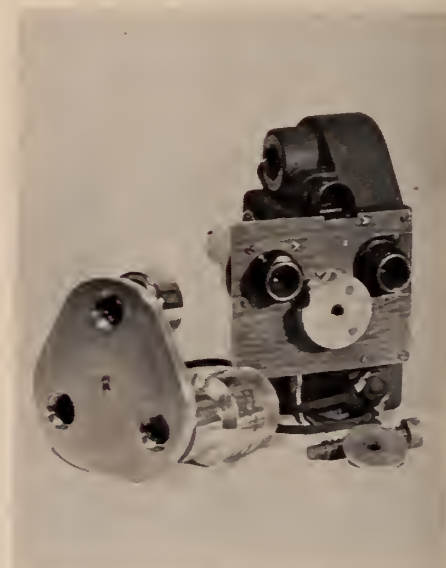
Use aluminum or dural plate $\frac{1}{4}$ " thick. Lay out one circle of $1\frac{11}{16}$ " radius and another of $1\frac{5}{32}$ " radius. On the inner circle point off three equidistant points which should be 2" apart. Drill through and thread to fit your auxiliary lenses—in my case they are $\frac{9}{16}$ "—64 threads.

While this part is in the lathe counter-bore each hole to a depth of $\frac{1}{8}$ " and to the diameter of your lens barrel. An easy slip fit is required here. After removing from the lathe drill a $\frac{1}{4}$ " hole through the center and then cut

● continued on Page 206



REVERE 99 with auxilliary lens turret.



ROTOR and STATOR PLATE assembly.



CARRYING CASE with accessories.



THE FIRST GAME of vacation time.



SCHOOL'S OUT and time for play.



JUNE—and school's out for the "long vacation." This is the one period in a child's life that needs filming and the cine' fan who takes his picture records seriously will not overlook a bet. The opportunities for humorous angles and little stories are unlimited and once you are started shooting ideas will probably come faster than you can put them on film.

Like the filming of a birthday party, a picture of the start of vacation should be well titled, particularly with names and dates. This is important because the years pass all too quickly and our school chums have a habit of moving away, growing up and gradually disappearing. All of us can remember back to our grammar school days but how many can remember the name of that particular fellow we played with in the fifth grade. The "kid" that we made airplanes with and dreamed of becoming a pilot. Then perhaps there is a vague memory of a little girl that we had such a crush on in the seventh grade and for whom we were going to be a railroad engineer. Well, those times have gone for good, but if Dad had made a movie record for us we would sure appreciate it today. We can talk about the "good old days"—but with a movie camera they can be recorded for our children to re-live with their families.

Where-ever your fancy leads is where you can start your picture on school vacation. Perhaps a good place to begin is with our little hero or heroine studying for examinations. Shots of reading, writing and arithmetic. These can be done in montage or short shots in rapid succession. A shot of the report card in close-up—"promoted to the six grade." This will give an opening for a picture of Mother scrubbing Junior's ears and

"School's Out"

Is Movie Camera Time

By LONS RAMSDELL

dressing him up for the "last day of school." If at all possible, take time off from your work to make shots of the kids coming to school for the last days party. There is nothing quite so humorous as a bunch of children all dressed up and quite conscious of the fact. They have been together for an

entire semester in their regular school clothes, but dress 'em up and they are the most self conscious bunch in the world. Shots of their expressions and actions as they meet in the school yard will be well worth the effort. And don't forget the teacher. A picture of

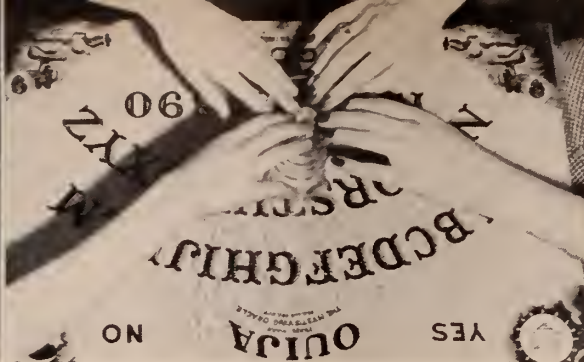
● *continued on Page 209*

BOY AND GIRL—Film them now before they grow older.





1. TENSE HANDS—Surprise, anger or sudden emotion.



2. OUIJA BOARD—Comedy or ghost story can use this shot.



3. HANDS AT ORGAN—Boy meets girl theme or introduction to wedding.



4. TRANSITION SHOT—Passage of time or to introduce new arrivals.



5. KNITTING BOOTIES—A natural for the baby picture.



6. BOOK COVER—Imprints can be made and used for Main Title.

CLOSE-UPS ***FOR PUNCH***

By HAL. COOLIDGE

HANDS or feet—frozen or in action! Extreme close-ups of such subjects, carefully planned, can lift your film from the mediocre to the best. They add a sense of drama or delay an action so that your film audience will be always looking forward to the next scene with never-flagging interest. A close-up of a man's hands tying fishing flies or packing fishing tackle can be used as an establishing shot for a fishing scene or the start of your reel of your fishing trip. A road map, with fingers tracing out a route can be used to start off your vacation film, or maybe its the "villian" of your thriller tracing out an escape route. You can work out a series of such ex-

treme close-ups that will cover the lapse of a lot of time or a great distance. You have all seen close-ups of driving train wheels which fade into a whirling aircraft propeller which again fades into steamship funnels, all being used to denote travel over a great distance. This doesn't mean that your film should be over-crowded with such shots, but if they are well spaced and well planned, your film will be greatly improved.

Before you make any such close-ups, plan carefully on the best angle from which to shoot and the best action and props for your purpose. Be sure that the shot, as taken, will clearly convey the idea that it was intended for.

Don't forget that lighting will have a lot to do with your success. Sometimes full front lighting may be desirable and at other times only dramatic, shadowed lighting will do.

The series of pictures here all contain suggestions for this type of close-up, but they are only suggestions. With the same pictures, you could probably work out many other situations or ideas. Study them a little while and then jot down any ideas they might give you and try them on your next filming.

No. 1. Tense hands like these make a good preceding shot for a scene which contains the element of anger, surprise or other sudden emotion. For instance, this would be a good gag opener for a scene of a man suddenly confronted with his wife's outrageous new hat (It shouldn't be hard to find a hat for this scene). A shot from the hands to the hat and then a medium close-up showing the proper expression on the face of both man and wife would add a good comedy punch.

No. 2. Hands on the ouija board. This can be a good one for a spirit scene or a ghost story. It might precede a scene where an unbeliever in the

● *continued on Page 207*

7. HANDS AT TYPEWRITER—Used for travelogue sequence or timelapse.

8. GAS PUMP—Comedy or mileage indicator for change of scenery.

9. THE COFFEE CUP—Railroader or camping out can use this shot.



WHEN the engagement ring is placed on the "third finger left hand" of the future bride, it starts the most romantic and exciting period of her life. And if you are planning to shoot a June Wedding it is not too soon to start your introductory shots. The chances are you were not present for filming purposes on the night she became engaged. If you were, you probably were as welcome as the seven-year itch. But, be that as it may, this event can be staged and edited into your wedding picture at a later date. And she will thank you for your forethought.

As an introduction to our picture, let's assume that our bride became engaged on New Years Eve. This can be done in close-up in your own living room if the little wife will stand for the mess. Have the prospective bride and groom dress as they were on New Years Eve and get a head and shoulders close-up of them dancing cheek to cheek. The fact that it is New Years can be put over by a liberal sprinkling of confetti and streamers in their hair. Then a big close-up of a face, with cheeks puffed out, blowing a horn and then cut to a two shot of a boy and girl drinking a toast to each other with a calendar on the wall showing Jan. 1st, 1950. Then back to a head and shoulders close-up of the lovers still dancing. And to plant the idea that they are very much in love and perfectly oblivious to all the commotion, this shot should be made showing them dancing with their eyes closed.

The actual engagement scene can be done in extreme close-up showing just the hand as the ring is slipped on the finger and then a close-up of a pair of feet facing each other at a door. The girl rises on toes which will signify the engagement kiss and fade out as the door opens and closes.

The foregoing sequence will take



THE ALTAR SHOT should be made only after permission is obtained.



THE NEVER-TO-BE-FORGOTTEN MOMENT IS FILM FARE.

June -- and the June Bride

By JOHN FULLER

care of the engagement but there still remains a lot of picture taking if you want to make your wedding film complete. A complete record that all will enjoy in the years to come. So the next sequence will have to do with the excitement and preparation preceding the wedding. Showers and shopping should all come in for their share of film footage. The bridal shower is a highlight of any wedding and should be thoroughly covered. The guests should all be pictured with their gifts as this will be a fine record of who gave what for remembrance purposes. And this episode can be closed with the prospective bride and groom going over travel folders and planning their honeymoon trip.

Then to the wedding itself. This will be a hard thing to film if no advance planning has been done. Because this day will be one of excitement and flurry and little thought or time will be allowed for the cameraman. No matter how much a wedding picture is wanted, most of the actual filming will have to be done on the fly. But by the carefully cutting in of inserts, a

complete record can be made.

Try and arrive at the Church well in advance of the guests and get your establishing shots. The long shot of the church and cut in a close-up of the belfry. Then a shot of the minister at

● *continued on Page 216*



CAKE CUTTING IS a tradition and a film "must".



A WELL FRAMED PICTURE—INTERESTING SUBJECT MATTER.

The ABC's of Movie Making

"SUBJECT MATTER WHAT TO SHOOT"

by JASON WOODBINE

THUS FAR in this series we have covered, at least once over lightly, the camera, the lens and the film. Before going into other matters of technique, such as exposure and lighting, it would seem desirable at this point to pause and give a little thought to the question of subject matter. In that respect, a movie camera is something like a typewriter—you have to learn how to use the typewriter, but you also have to have something to write.

Perhaps that is one of the fascinations of movie making; it is both a technical operation and a means of expressing ideas. Most amateurs have a preponderant interest in the one direction or the other. Your interest, too, will probably lean toward mastery of the technique or toward what you have to say, but here, as in most things, a well balanced blend of the two is the ideal to aim at.

We know one amateur, fortunately wealthy, who has literally spent a

fortune on equipment and gadgets, yet who never has shot anything but test charts. We know another, a man of long experience, who openly boasts that he is "anti-gadget," goes out on many jobs without adequate equipment, and in consequence occasionally makes a mess of an important assignment. The two, together, could make an excellent film; alone, they will only do so by accident.

Try to aim at the happy medium. Don't think that things like correct exposure, sharp focus and good composition are something you can ignore—but at the same time, don't think that they are more important than interesting subject matter. Going back to our parallel of the typewriter: if you wrote a story with a faded ribbon, ink smudges, erasures, misspelled words, many grammatical errors, and the like, no editor in the country would look beyond the first page. On the other hand, if your story is flawlessly typed, clean and legible, no

editor will look far beyond the second page unless you have something to say.

Your movie camera is just like that typewriter. Learn to use it well, as a matter of good craftsmanship, and then forget technique. Once you learn what your camera will do, and can depend upon it to say what you want to say, concentrate on telling a story. In all the history of human communication, there has been no more wonderful medium of story telling, so make use of it.

In an article of this length, we can only touch lightly upon the range of subjects that is open to you, for the array is limitless. Anything is grist for your mill, so long as it is interesting, or can be made interesting. As a rule, you will choose subject matter which is of interest to yourself; if you are successful in your treatment of it, you will also make it interesting to others.

Most of us make movies for the pleasure of showing them to others, even if the "others" are only the members of the family or a few friends and neighbors who drop in occasionally. To the extent that we are interested in pleasing that audience, we will do well to keep in mind the question of their tastes, too.

It has been said that we are interested in two kinds of things; the familiar and the exotic. We enjoy the familiar, because we find pleasure in recognizing places, things and people which are close to our everyday life. We enjoy the exotic for precisely the opposite reason: because it takes us out of everyday scenes and experiences.

Starting with the familiar, the beginning of most amateurs' filming is the "family album" picture—shots of members of the family, with the emphasis on the children. With a good many, it is also the end, which is rather a pity, for while there is nothing wrong with family album films,

● continued on Page 212



CHILDREN—always unpredictable and interesting.

"THE CALL", a melodrama on 8mm film, was produced by a group of non-professionals in Sausalito last summer and fall. It engendered a gratifying amount of praise from Marin County and San Francisco critics when it was premiered at a local art gallery. The Marin County papers reported shooting progress from week to week. There were radio interviews. The premiere was a great success, with two screenings to standing room only. It even made money. That is, the donation "kitty" almost paid the film and incidentals expenses.

"The Call" was filmed with a Filmo Sportster and a Bolex H-8, but not available for use at the same time. The cast furnished all their costumes and make-up as well as the photographic equipment. Simple, natural sets were used exclusively, with a minimum of props. Total cost (mostly film) \$60.00.

Here's how it started. Sausalito is located just across the Bay from San Francisco and is populated by artists who live there or spend week ends



THE TIN ANGEL — AND ITS SINGING STAR

Filming A Movie Story

By EMIL PETAJA

there. At one of the informal get-togethers of writers, artists and photographers, the subject of doing "something different," something creative was broached. The natural solution was a movie as within a group of such talented people the nucleus was easily obtained. Enthusiasm ran high as everyone agreed to more than do their share to make the production a success. And it is to everyone's credit that promises were kept. It is not an

easy task to get a bunch of people out of bed on Sunday morning for a full days shooting, let alone doing it every Sunday for two months straight. But it was done and the entire production crew and cast acted like well seasoned troupers.

Early story conferences had decided on a burlesque concerning a water front cafe singer and a preacher. Something like Maugham's Rain. The location was not to be Pago Pago, or

Sausalito. Just "any water front town." But the ocean was to figure prominently in our movie, as was the Tin Angel cafe just across the street. In other words, we were already picking locations and adapting the script to them. By the time we had worked on the script a while, however, it wasn't a burlesque any longer, but a drama with just a hint of satire.

Briefly, here's the story:

A freelance preacher opens a small

● continued on Page 214

WIPES ARE USED FOR TRANSITIONS



INTERIOR FILMING—THE WIDOW'S HOME



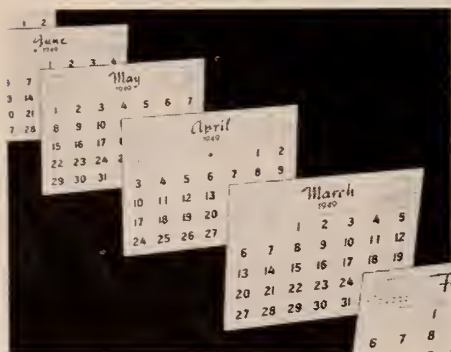
SPEEDING FATHER TIME

To convey the passage of time on the screen try this idea of month after month passing in review. The only requirements are a little preparation, a tripod and a dolly for your camera, as well as a single photoflood.

First obtain a fairly large calendar with each month printed on separate sheets. Mount each sheet on a stiff cardboard, the same size, and glue a small block of wood to the bottom back edge of each card. This is intended to support it in an upright position on any flat surface and, therefore, should be large enough to do so.

Next, place all the mounted months on a long plank one behind the other and uniformly separated. If preferable tack the blocks of wood behind the cards to the wood shelf to avoid the possibility of their falling during exposure. Now paint or drape the entire scene black except the surface of the calendar months, so that they will be the only objects to register on this exposure. All else in the scene is dark and left unlighted as much as possible.

Now slowly but steadily wheel the



camera and light past the setup as you begin filming. As the camera glides by the cards the photoflood will illuminate each one and on the screen they will appear to come out of the semi-darkness into the well lighted center of the scene.

To slow up this inventory of time try filming it at 24 or 48 frames per second, but make sure to compensate for this shutter speed change in your exposure evaluations.

If the filmer desires, it is possible to double expose the seasons changing in the background by backwinding and re-exposing this footage to such scenes. But be sure to approximate the length of time each quarter of the year will occupy on the first exposure so it may be possible to know when to cross-dissolve, for instance, from spring to summer, etc.—(by Bob Cummings, Houston, Texas.)

THE MAGIC LADDER

Last year the wife and I, along with a number of our friends, were invited on a cherry picking fun-fest, and I de-

MOVIE

by THE READERS

cided to film the event for whatever it was worth. Many comical situations were played to the hilt. One of these was a running gag we used of a picker and his long ladder.

Fixing the camera in a stationary position we had our character walk through the scene carrying the front end of a long ladder. Once out of the field the lengthy affair continues to pass uneventfully by, but surprisingly enough the same person is seen complaisantly carrying the opposite end. Later in the film we repeated the situation with the actor and ladder passing in the other direction, but this time just as the audience expected to see the same party at the end again, we surprised them with no one at all supporting the huge affair and it floated by magically. Thus our running gag was established and when it was used once more over the closing scene it gained the picture the applause it might not have otherwise received. In this scene we showed the cars pulling away down the road and just as everyone expected "the end" title to fade in, the same climbing device once more passes by, but this time completely unassisted while "finis" fades in over the action.

Here is how it was done; the first time the ladder and actor passes by we stationed an assistant on each side of the camera, well out of lens view. As he walks by with the fore-end and exits out of the scene, he is quickly but carefully relieved of his burden by an awaiting assistant, then without hesitation he hurries around in back of the camera to the other side where he is handed the aft end of the contraption just in time to walk into the field again. In the second repeat it was done identically the same way but this time an assistant stops short of a marked area on the ground and another relieves him of his burden on the opposite side of the camera, and also out of view. The entire stunt is done without any obvious stagger or interruption and the tail end of the bulky item seems to glide by unassisted. The final time is, of course, obviously done with helpers stationed on both sides of the camera and again out of view relaying the long affair in front of the lens. Try it, but not without a few rehearsals for timing and smoothness of motion.—(by Geo. White, Muskegon, Mich.)

FILMING THE SOUTHWESTERN INDIAN

With vacation time and the summer months approaching, many filmers will undoubtedly be traveling to and through some areas of the great southwest. This portion of the United States is rich in color, both in its landscape and its inhabitance. The movie maker fortunate enough to spend some time with his camera in this region should know some of its restrictions in regards to filming the reservation Indian.

Protected by the Department of Interior, the various tribes of the southwest, who reside on governmental tracts, still live, in many instances, much as did their ancestors. Annually as well, certain celebrations and events are held by the Indian nations for the public at large. All this is interesting and picturesque and may frequently be filmed if the visitor brings with him his manners and a genuine respect for the Indian and his culture. That these people resent the prohibited or uninvited camera is only natural. Make proper inquiries wherever you are and remember that the same courtesy you would extend to your neighbors back home will be appreciated here.

The question as to whether or not



to pay for taking Indian pictures may be best answered by an order issued in 1929 by the Department of Interior, Washington, D. C., it reads in part:

"The photographing, for whatever purpose, professional or amateur, commercial or otherwise, of (1) ceremonial performances, dances, etc., and (2) places or persons within any of the Pueblos of New Mexico and Arizona, is subject to the consent of the gov-

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erning officers of such Pueblo.

"In all cases, throughout the Indian country, any maker of pictures on tribal lands must consult beforehand the tribal officers. Limitations which they may impose must scrupulously be regarded, and any charges asked by the Indians must be paid. Indians are not landscapes or objects, but human beings with their privacies and dignities as such; and Indian places, though bearing no outward sign, may be as sacred in the Indian mind as any religious sanctuary in the white world." *"(Signed) Harold L. Idkes, Secretary of the Interior."*

AN EDIBLE TITLE

A few years ago I filmed a reel depicting the energetic activities of a three-year-old youngster at play in his back yard on a summer afternoon. While the movie followed our little actor through this mischief and that, one of the most notable instances was the manner in which the picture opened and ushered in our tiny star.

Having put the women folk to work earlier, baking colorful candy decorated cookies shaped like various letters of the alphabet, I located a sun-lighted spot on the lawn to do the filming. Placing a 30 x 40 medium blue show-card, purchased from a local window decorator's supply house, on the grass I arranged the cookies to spell out the main title legend in the center of the card. Standing on a tall stool I began filming the arrangement from a high angle. Once enough footage had been spent for easy reading, the youngster, thus far restrained from sampling the alphabetical delicacies, was easily urged to reach into the scene and help himself, while the camera continued running. As the anxious infant picked up a handful of the gayly colored edibles the camera followed his action and thus moved away from the now disarranged title. Then cutting to a close-up at ground level for identification, revealed the happy tot munching on the title letters and the picture moved on into its action. Creating a smooth transition from main title to introducing our tiny character put my audience in a good mood and gained their eager attention from there on.—(by Jack Bolton, Springfield, Mass.)

THE BLOW HARD

Many humorous situations may be achieved with the aid of stop motion.

Here is one to try that will get a laugh every time.

Depict some elder member of the family, who has evidently contracted a touch of "spring fever," lounging lazily in the shade. As all is serene, into the scene comes a younger branch of the family on roller skates or in a wagon and playfully pleads to be pushed down the sidewalk. In an effort to comply with the youngster's desire and yet not to spend any more energy than need be exerted, the oldest of the two suggests that the child turn around and hold a handkerchief above its head to serve as a sail. Then slowly inhaling and leaning forward the seated relative blows a gust of air off stage and the camera cuts to the offspring gliding unassisted down the sidewalk while holding the handkerchief above its head.

This is how to do it. Immediately following the close-up of the "blow" place the camera on a tripod and station the child in the scene holding the sail. Shoot one frame in this first position and while the tot remains as before, push him or her about 6 inches further down the sidewalk. Click another frame and make another 6-inch move. Repeat this procedure and with each frame pan the camera slightly to follow the action until the child moves down the sidewalk for a distance and a number of frames have been exposed. Be careful, however, that no other action is taking place in the background, and on the screen the effect will be that the gust of air sent the child and toy rolling along the pavement. If a little breeze puffs the handkerchief out a bit the situation will be even more realistic and many additional scenes may be cut to continuing the action while filmed a frame at a time.—(by Chuck Bolger, Miami, Fla.)

FILM A BIRTHDAY CARD

When one of my movie hobbyist friends celebrated a birthday recently, instead of extending the usual type of dime store best wishes, we filmed and mailed him a 15-foot strip of 8mm color of our family wishing him many happy returns of the day.

This short-short began with a huge title that read "Happy Birthday Steve," lettered with brilliant-colored poster paint on several pasted-together lengths of common wrapping paper. Thumb tacking this sentiment from pillar to pillar across our front porch, I enlisted the aid of a neighbor to hold the button down on my camera, fixed in position on a tripod, and gathered the family behind the wrapping paper title.

After a few seconds of reading footage, I leaped briskly through the taunt paper and the rest of the family followed suit, all that is, except the wife who came stepping through carefully carrying a birthday cake, candles

This is . . . YOUR DÉPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letters and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

and all. Across this as well, a close-up disclosed another birthday sentiment which was followed with short scenes of each of us singing "Happy Birthday To You," and we ended the film eating the cake. This not only served as a present but in turn we created a birthday greeting that will be cherished and remembered for a long time.—(by Abe Bromberg, St. Paul, Minn.)

BLACKOUT WIPE

Since I tired of my films changing scenes with nothing more effective than a direct cut, I decided to try passing a black card in front of the lens to serve as a wipe. All that is required is a piece of cardboard at least a foot square and painted a flat dull black. At the end of one scene pass it slowly or quickly, as desired, in front of the lens and once it has totally "blacked out" this exposure release the button. Then start filming the next one with the black card obstructing the view and bring it out of the field by continuing the direction of movement. For instance, if it came in from the right side let it exit from the left. If it is more convenient let someone else pass the card in front of the lens since it should be kept approximately a distance of 18 inches for best results. When the film returns from processing cut out all the completely black frames except one and the card will not appear to have stopped at all.—(by Al Johnson, Phoenix, Ariz.)



"I think I am right in saying that will be all he wants for today—there's no money in his wallet's secret compartment, none in his money belt and not a bill in his hat band."

TRY YOUR HAND AT SHORT SEQUENCES

THE COLUMNS of Home Movies, in recent months, have carried articles pertaining to the use of amateur-made films in the television field. These articles have brought numerous requests from our readers as to just how to go about producing short films for telecasting. So a few pertinent suggestions seem to be in order.

Television stations do use and are constantly on the lookout for good film material. Particularly those stations that run a weekly "home movie" review or a sponsored showing of amateur-produced motion pictures. And it is the latter that we will consider first.

Any sponsored television show is made possible through the cooperation of its advertisers. And these advertisers expect and demand a certain amount of time be given to commercial announcements. The announcements that sell the product. Some half hour television shows, that use home movies, carry as many as four com-

mercial announcements during their telecast. So the first thing to remember, if you want your film to be shown in its entirety, is to keep it short. If you don't, it is apt to be only partially shown and the full advantage of it will be lost. This is especially detrimental if the filmer is competing for a prize that so many television shows offer.

So to you interested filers that are seeking recognition in this new field of entertainment, Home Movies, your magazine, brings you good news. Each month we will run a "plot of the month" photograph. Taking this for your basic idea, build a sequence around it that will be no longer than 100 ft. of 16mm or 50 ft. of 8mm. Each sequence must be complete in itself and have an opening and closing title. The best film received by the 15th of the month following date of publication will be offered to one of the local stations here in Hollywood that features amateur productions. Full recog-

nition will be given and in the event a prize is won it will be forwarded the producer of the winning film.

The illustration for this month's "plot of the month" is almost self explanatory and can lead to many amusing angles. Looking at the picture will bring to mind like circumstances that many of us have enjoyed. Two girls are out for a little sight-seeing and joy ride. On a country road and with no help in sight they get a flat tire. So what to do now? As can be seen they are two distinct personalities. One is of the "let Joan do it" type, while the other is more dynamic and wants to get things done in a hurry. From here on in let your own ideas take over and develop a story sequence. It is not necessary that you confine your film to two girls. Husband and wife or sweethearts can be built into a situation comedy that will make an excellent television film.

In submitting films for consideration please have your name and address firmly affixed to the reel. This can be done with a little adhesive tape. Also, please enclose adequate postage for return. All may enter and there are no dues or payment of any kind. So put on your thinking cap, write a script, and "good luck" to you all.

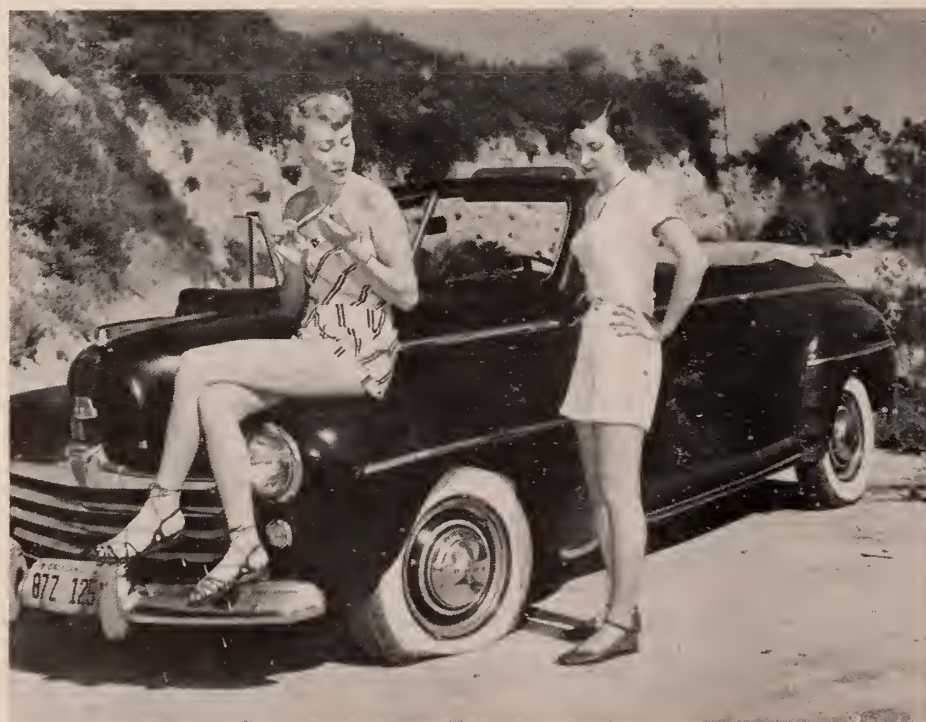
Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★ ★ ★ ★

★★★**"A PORTRAIT"** — 400 feet black and white by Wm. A. Peak of the Holcomb Studio, Galesburg, Illinois. A well-thought out and planned picture of the skill and artistry that goes into the making of a finished "Portrait." It is not often that a still photographer goes in for motion pictures but this production well justifies its intent. Your reviewer gained the impression that this film was made as a commercial venture to be shown various groups and to create interest in the need for pictures. This aim has been well attained. The picture opens with the making of an appointment by a prospective client and then carries thru to the finished product. A still photographer must be a person of limitless patience as he works with the smallest babies to the girl who wants to be "glamourized." And to satisfy this wide clientele takes a lot of stamina.

The picture, "A Portrait," is very well done and Mr. Peak's scenes in the darkroom are exceptionally well handled. All in all it is a picture of interest to any age group. The film fell short of a three-star rating because the ending seemed hurried and lacked a final punch.



PLOT OF THE MONTH



TRAFFIC PROBLEMS in miniature are photographed and analyzed.

problem of traffic control. It is altogether likely that many readers could do useful and satisfying work along this line in their own communities, particularly those who live in the smaller cities where the police department is not in a position to operate such a unit.

The first quality which impresses an outsider stepping into the Traffic Photo Unit is enthusiasm—a quality one does not always expect to find in



A WRONG TURN and disaster strikes.

16MM FILM PROVE POWERFUL SAFETY TOOL FOR L.A. FORCE

By LARS MOEN

LOS ANGELES being the photographic center that it is, it should come as no surprise to anyone that the L. A. Police Department is one of the most advanced in the world in the application of photography and motion pictures to every angle of police work. For years, the work of the various photo units in the department has set a pattern which has been widely copied elsewhere.

Of these numerous activities, one of the most interesting to the general reader is the use of 16mm films by the Traffic Bureau in the promotion of better, safer driving and the reduction of accidents. The Traffic Photo Unit operates a small but complete motion picture studio, where it manages to turn out an astonishing number of 16mm sound films each year, some of which are shown all over this country and even in Europe.

It is safe to say that practically every reader of this magazine drives a car, at some time or other, and therefore the work of the L. A. Traffic Bureau in this direction has a double-barreled interest—in relation to 16mm movies, and in relation to the pressing

civil service departments. It is not a noisy enthusiasm, but rather a quiet confidence and faith in the soundness and value of the job that is being done.

Much of this enthusiasm is undoubtedly due to the fact that the work of the Traffic Photo Unit receives staunch and vigorous support from the top. At the head of the entire Traffic Bureau of the Los Angeles Police Department is Deputy Chief B. R. Caldwell, who has believed implicitly in the value of motion pictures to the bureau since the unit was first started nearly ten years ago. He it is who has "gone to bat" for the unit each year at budget time, and has seen to it that the photo lab has received the fairest appropriation which the circumstances permitted. Without that militant support at the top, it is safe to say that there would have been no Traffic Photo Unit on the present scale, for the super-mushroom growth of Los Angeles in the past ten years, and

DEP. CHIEF B. R. CALDWELL who heads the L. A. Traffic Photo Unit.



OFFICERS PARHAM AND BAILEY in a scene from a Traffic Bureau film.



ALL ACCIDENTS receive thorough photo coverage.

HON. ROGER ALTON PFAFF appears in a television short.



attendant expansion of the police department, has created budgetary headaches without a parallel. In the very nature of things, an educational department cannot show tangible, statistical evidence of results, and at budget time there is a tendency to consider such activities as "something we could get along without." Deputy Chief Caldwell has had the faith and the fighting ability to forestall that.

Within the Traffic Bureau is the

• continued on Page 210

Cine Chat



With spring at hand and the big outdoor filming season getting under way, a good many newcomers will soon be joining in the fun of movie making. Some of them—friends of yours—are certain to turn to you for help getting started. That's why this month Cine-Chat is a brush-up course on Kodak's line-up of movie cameras and projectors—to help you to help them make the selections best suited to their needs. And, by the way, if your own movie ambitions are beginning to outrun the capacity of your present equipment, better cast an eye in your own behalf, and then see your Kodak dealer.

CINE-KODAK RELIANT CAMERA

Now, a choice of lens speed and range with Kodak's popular new 8mm. Cine-Kodak Reliant Camera. You can buy it with either of two fine Kodak Cine Ektanon Lenses.

The *f/2.7* model is just the ticket for movie newcomers. The lens never requires focusing adjustment—it's prefocused, set at the factory to capture all subjects at all average distances, sharp and clear. And it's fast enough even for difficult picture situations.

The *f/1.9* model is the choice, however, for those who demand *extra* speed . . . *extra* close-up range. Its twice-as-fast lens focuses sharply at distances from infinity right down to 12 inches from the film plane.

With either model, you get sprocketless loading—the system that combines quick, handy loading with the economy of full-color or black-and-white film in 8mm. rolls.



DETAILS about Cine-Kodak Reliant Camera

SIZE AND WEIGHT:

5½ x 4¾ x 2 inches. 32 ounces.

CONSTRUCTION:

Die-cast aluminum; gray, hammered-metal finish; fittings of brushed chrome and aluminum.

LOADING:

Sprocketless loading with 25-foot rolls of 8mm. film.

STANDARD LENS:

Kodak Cine Ektanon 13mm. *f/2.7* fixed-focus Lens or Kodak Cine Ektanon 13mm. *f/1.9* focusing Lens.

DEPTH OF FIELD:

Infinity to 4 ft. 3 in. with *f/2.7* lens at *f/8*. Range of focus: 12 inches to infinity with *f/1.9* lens.

SPEEDS:

Continuous range, with calibrations at 16, 24, 32, and 48 frames per second.

VIEW FINDER:

Enclosed, eye-level. Parallax-correction indicators. Field of accessory 38mm. telephoto lens shown.

ACCESSORY LENSES:

No adapter required for Kodak Cine Ektanon 13mm. *f/2.7*, 13mm. *f/1.9*, and 38mm. *f/2.8* Lenses.

PRICES:

Cine-Kodak Reliant Camera, 8mm. with *f/2.7* lens, \$79; with *f/1.9* lens, \$97.50. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK MAGAZINE 8 CAMERA

The basic camera, with its fine, focusing *f/1.9* Ektanon Lens, provides about all the range you'll ever want in 8mm. movie making. But if more is needed—it's at your finger tips through Kodak-made accessories. One, the Focusing Finder, makes possible exact, *through-the-lens* field determination and leads the way to movie making with such precision accessories as the Cine-Kodak Lens Extension Tube Outfit and Portra Lenses.

With the Magazine 8, you simply open the camera, drop in the magazine of film, and close the cover . . . you're set to shoot! *It's the handiest, quickest method of loading ever devised.*

DETAILS about Cine-Kodak Magazine 8 Camera

SIZE AND WEIGHT:

5¼ x 4½ x 2 inches. 39 ounces.

CONSTRUCTION:

Die-cast aluminum, finished in black Kodadur; fittings of brushed chrome and aluminum.

LOADING:

3-second slip-in loading with 25-foot magazines.

STANDARD LENS:

Kodak Cine Ektanon 13mm. *f/1.9* focusing Lens.

RANGE OF FOCUS:

24 inches to infinity.

SPEEDS: 16, 24, 32, and 64 frames per second.

VIEW FINDER:

Enclosed, eye-level, adjustable for all recommended accessory lenses. Parallax-correction indicators. (Type M accessory Focusing Finder.)

ACCESSORY LENSES:

No adapter required for Kodak Cine Ektanon 9mm. *f/2.8* wide-angle Lens or Kodak Cine Ektar 25mm. *f/1.9* Lens in bayonet mount. Accepts choice of telephotos ranging from 25mm. to 63mm. by means of Type M Adapter.

PRICES:

Camera, \$147.50. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK MAGAZINE 16 CAMERA

Here's the 16mm. counterpart of the Magazine 8. Its larger film size makes possible big screenings. You can show Magazine 16 movies in auditoriums as well as at home . . . on screen up to 10 or 12 feet in width.

Cine-Kodak Magazine 16 Camera has another big feature—its absolute top-quality standard lens. Supplied with the camera is Kodak Cine Ektar 25mm. *f/1.9* Lens, a member of Kodak's superb series of lenses that are the finest ever made for 16mm. cameras.

DETAILS about Cine-Kodak Magazine 16 Camera

SIZE AND WEIGHT:

6¼ x 4¾ x 2 inches. 43 ounces.

CONSTRUCTION:

Die-cast aluminum, finished in black Kodadur; fittings of brushed chrome.

LOADING:

3-second slip-in loading with 50-foot magazine; 16mm. film.

STANDARD LENS:

Kodak Cine Ektar 25mm. *f/1.9* focusing Lens.

RANGE OF FOCUS:

12 inches to infinity.

EDS: 16, 24, and 64 frames per second.

VIEW FINDER:
Eye level, adjustable for all recommended accessory lenses. Parallax-correction indicators. (Takes accessory Focusing Finder.)

ACCESSORY LENSES:
Accepts wide-angle lenses and telephotos ranging from 4 mm. to 152mm. by means of Type M Adapter.

PRICES:
Ciera, \$175. Carrying Cases, \$6.75 or \$27.50.



CINE-KODAK SPECIAL II CAMERA

It's the camera that makes special effects possible without optical printing... through controls that are part of the camera itself! Every control... every device you'll need—to film such cinematic effects as fades, dissolves, mask shots, animated movies, photomontages, and others—is integral with the basic camera.

Yet, the truly amazing scope of the basic model is only part of the story, for the Special II is readily adaptable to scores of accessories of Kodak and other manufacture—some for all-around movie making... others to equip the camera for highly specialized needs.

Small wonder that the Cine-Kodak Special II Camera—outstanding in every field served by motion pictures—is the camera standard of precision 16mm. cinematography.

DETAILS about Cine-Kodak Special II Camera

HEIGHT AND WEIGHT:
9 1/4 x 5 x 3 3/4 inches. 9 1/4 pounds (with 100-foot Film Chamber).

CONSTRUCTION:
Die-cast aluminum, with natural finish highlights and Kodak inserts; brightwork of stainless steel and heavy chrome plate.

LOADING:
Takes either 100-foot or 200-foot rolls of 16mm. film, depending on Film Chamber selected.

STANDARD LENS:
Kodak Cine Ektar 25mm. f/1.9 Lens or Kodak Cine Ektar 28mm. f/1.4 Lens.

RANGE OF FOCUS:
1 1/2 inches to infinity (either lens).

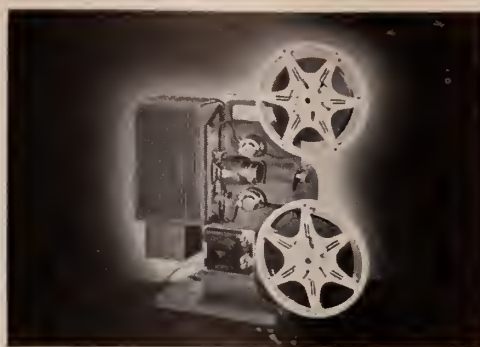
SPEEDS:
Continuous, with calibrations at 8, 16, 24, 32, and 64 frames per second.

VIEW FINDER:
Rex (through-the-lens) finder. Eye-level system with interchangeable front finders for each recommended lens; magnification adjustable for parallax. (Auxiliary systems available for both finders.)

SPECIAL CONTROLS:
Single-frame release. Eight- and one-frame cranking stops. Adjustable-opening shutter. Frame counter. Footmeters on camera and Film Chambers. Mask slot (set of masks supplied). Owner's name plate. Complete system of safety controls.

ACCESSORY LENSES:
The lens turret has built-in adapters to accept, without interference, standard and wide-angle lenses, and telephotos ranging from 40mm. to 152mm.

PRICES:
Ciera, complete, from \$898.50. (The Special II can be acquired in any of four models—with either f/1.9 or f/1.4 Kodak Cine Ektar Lens... and with either a 100- or 200-foot Film Chamber.) Carrying Cases from \$57.50.



KODASCOPE EIGHT-33 PROJECTOR

Compact and lightweight—easy to handle and simple to use—the Eight-33 is a thoroughly adequate little projector for personal movie screenings. Its f/2 Lumenized lens and 500-watt lamp produce plenty of brilliance for home shows... make possible bright, sharp, 3-foot-wide screenings at average projection distance.

Best of all, there's a wonderful new low price on the already world-popular Eight-33. Just \$65 takes it, complete! It's more than ever the biggest buy in the field!

DETAILS about Kodascope Eight-33 Projector

HEIGHT AND WEIGHT:
9 3/4 inches. 8 pounds.

CONSTRUCTION:
Die-cast aluminum; gray wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:
200 feet (15-minute shows).

STANDARD LENS AND LAMP:
1-inch f/2 Lumenized lens. 500-watt lamp.

ACCESSORY LAMPS:
300, 400 watts.

PRICES:
Projector, \$65. Carrying Case, \$11.



KODASCOPE EIGHT-71 PROJECTOR

It's Kodak's finest "Eight"—a projector that's way ahead in optical excellence. Its superfast f/1.6 Lumenized lens teams with a powerful 750-watt lamp to provide big, brilliant, in-the-home movies. And if extra light is needed—for even larger movies at home or for clubroom showings—the Eight-71 takes a 1000-watt accessory lamp for unsurpassed on-the-screen illumination!

Superb optics head a long list of outstanding features—but there's none you'll appreciate more than its cool, quiet operation. Eight-71's super-efficient motor and cooling system keep the projector performing beautifully... comfortably cool... even after hours of operation with a 1000-watt lamp.

It's truly a luxury projector in everything but price!

DETAILS about Kodascope Eight-71 Projector

HEIGHT AND WEIGHT:
12 1/2 inches. 9 3/4 pounds.

CONSTRUCTION:
Die-cast aluminum; wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:
400 feet (30-minute shows).

STANDARD LENS AND LAMP:
1-inch f/1.6 Lumenized lens. 750-watt lamp.

ACCESSORY LAMPS:
300, 400, 500, and 1000 watts.

PRICES:
Projector, \$97.50. Carrying Case, \$18.50.



KODASCOPE SIXTEEN-10 PROJECTOR

Here's a projector that lets you take full advantage of the wide versatility of 16mm. film. Its splendid standard lens-lamp combination—a 2-inch f/1.6 Lumenized lens and 750-watt lamp—is just right for home shows... average projection distances. But for unusual "throws," the Sixteen-10 takes any of four accessory lamps, up to 1000 watts... any of four accessory lenses, focal lengths from 1 to 4 inches.

Wherever the show, in cramped quarters or in spacious auditoriums, your movies are always bright... always right for the size and seating of your audience.

That's what Sixteen-10 users happily call "tailor-made projection!"

DETAILS about Kodascope Sixteen-10 Projector

HEIGHT AND WEIGHT:
16 1/2 inches. 11 1/2 pounds.

CONSTRUCTION:
Die-cast aluminum; gray wrinkle finish; chrome and nickel fittings.

REEL CAPACITY:
400 feet (15-minute shows).

STANDARD LENS AND LAMP:
2-inch f/1.6 Lumenized lens. 750-watt lamp.

ACCESSORY LAMPS:
300, 400, 500, and 1000 watts.

ACCESSORY LENSES:
1-inch f/2.5, 1 1/2-inch f/2.5, 3-inch f/2, and 4-inch f/2.5.

PRICES:
Projector, \$135. Carrying Case, \$16.50.

All prices include Federal Tax where applicable.

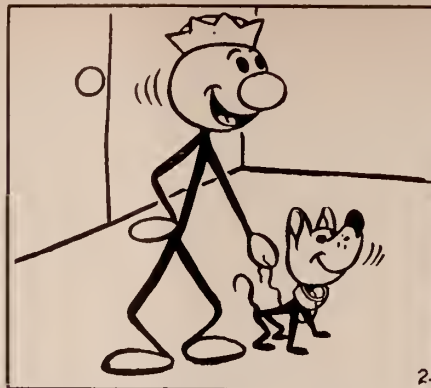
Eastman Kodak Company
Rochester 4, N. Y.

Kodak
TRADE-MARK

"JUNIORS PET"

1.

MAIN TITLE. A "must" for all good movies.



2.

STORY ESTABLISHING SHOT. Junior brings home a stray pet.



3.

RE-ACTION TWO SHOT. Dad is doubtful. Mother is adamant.



4.

CLOSE-UP. The plot thickens as Junior turns on the tears.



5.

MEDIUM CLOSE-UP. The hero to the rescue. Dad pleads—Mother listens.



6.

CLOSE-UP. The anti-climax. Dad wins and Mother gives up in despair.



7.

MEDIUM CLOSE-UP. Starting to build for the climax as Mother warns Junior of dog behavior.



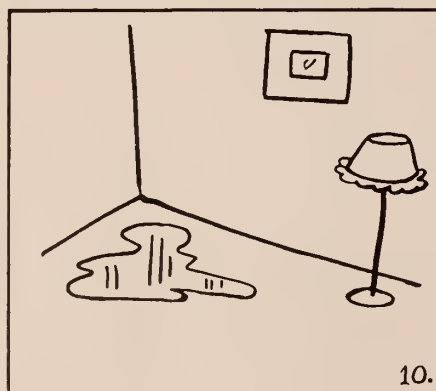
8.

MEDIUM CLOSE THREE SHOT. The clouds clear away and everything seems serene—The calm before the storm.



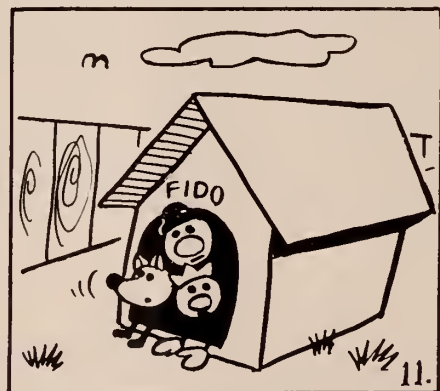
9.

CLOSE-UP. Lightning strikes in this close-up of Mother.



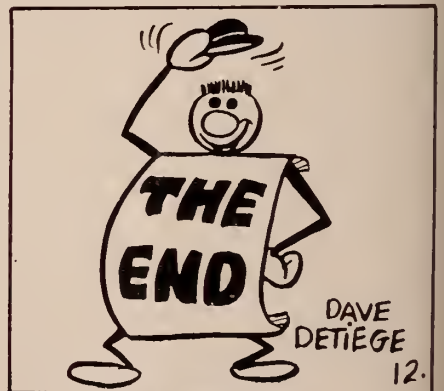
10.

MEDIUM CLOSE-UP. The reason for the storm or "who dun'it?"



11.

ESTABLISHING CLIMAX SHOT. Everybody in the dog house.



12.

THE END TITLE.

There is no disputing the fact that a study of the professional movie can teach amateurs a lot about their favorite hobby. And many amateurs attend the movie show just for the purpose of studying movie technique. But the professional movie, generally is so excellent in story form that the

student is soon engrossed in the picture and loses sight of his original intention. And very few will set thru a picture twice just to get some of the fine points covered. However, there is one medium that can be studied over and over again and is an excellent format for movie procedure. And that

is the cartoons in your newspaper. Most cartoonists follow the principal of movie shooting and editing rather closely and this can well be followed by the amateur. It has often been said that the perfect picture would need no subtitles or dialogue and a study of our cartoon might prove this point.

CARTOONS CAN TEACH MOVIE TECHNIQUE

DAVE
DETIEGE

THE DECISION to make the trip to the most remote part of the mountain vastness of Mexico was made with the cooperation of Pan A Picture Company, with the knowledge that there had never been a complete color or black and white motion picture made of these people, who are among the strangest on the American continent.

The only knowledge that we were able to obtain of these Indians came from a former mining engineer, that had prospected in these mountains ten years before. His description was that they were cave dwellers, completely elusive to all white men and even to the nationals of Mexico, who have never been able to control them. They hold firm to the way of life, which today is exactly as it was a thousand years ago.

The major decision for the trip was, which side of the Sierra Madre mountains to enter this forbidden region from. It was finally felt that if it was at all possible to get in, it would have to be from the east side of the range. The preparation for the trip consisted mainly of buying a suitable car, and organizing our clothes and camera equipment. For transportation we decided upon a 1938 Chev. as the car most suitable for the ruff roads and desert that we would have to travel. The camera equipment consisted of a Cine Special with a component of five lenses, a Bolex 16mm, with two lenses, four still cameras a Zeiss Ikon 2 1/4-2 1/4, Voitlander 2 1/4-3 1/4, a 4-5 view camera with a back adapter for 3 1/4-4 1/4 cut film, and a 35mm Kodak. Our film stock was three thousand feet of type A Kodachrome, twenty rolls for the Kodak 35mm, and five dozen cut film for the view camera, along with twenty rolls of 120 film for the other two cameras. With this we took a heavy duty tripod, photograpic changing bag, and complete assortments of filters.

Once in Chihuahua, and after countless questions concerning these strange people, we had come to the conclusion that even the people there knew very little of these Indians, when by accident we were introduced to a doctor that had been doing some work in the outlying portions of the mountains. The doctor told us the best way to penetrate the country, and what we

should find there. The necessary arrangements were made with the Mexico officials and the following week we left by car for the connection we were to make with a privately owned lumber spur railway that travels a portion of the way into this rugged country. This road to the rail connection should hardly be given the name, as it was a mass of ruts, but after two hundred miles of jogging over the worst, we finally reached the lumber town of San Juanita. Early the next morning, after a most uncomfortable night in the local hotel, we



PRIMITIVE LIFE IN CUSARARE.

CAVE DWELLERS OF THE TARAHUMARE

By ARDATH & JERRY WELO

entrained with our several hundred pounds of photographic equipment, for a ride that was to last all day and several hours into the night. At the end of the line, which was half way up the mountain, we were met by a Tarahumara Indian convert that directed us to a jeep. We rode all night, using the creek beds and mountain sides as a highway, and at noon the next day we arrived at the mission. This mission was started in 1900 by the Catholic priests, and today is a small settlement of converted Indians who have continued to live there, and follow seventy-year-old Father Pacardo, who has been working with these people for the last thirty years.

The next day we left the mission and started the four-day trek via horseback to the distant Indian settlement of Cusarare, where we were told we would be able to photograph these people exactly as they lived a thousand years before. As the days of this trip went by it seemed as though the years were also going back. Every sign of civilization, as we have known it, had completely vanished. The country was completely virgin of the white man, and there was no such a thing as law. Here we soon realized every man was his own law.

On the fourth day after sleeping in deserted caves, we came upon the In-

dian settlement of Cusarare, which to say the least was very misleading, as it consisted of exactly two buildings. One a sixteenth century church, which hadn't had a priest for two hundred years, and the mud home of an Indian delegated by the tribe to look after it.

The disappointment at this development was truly shocking until we learned that a feast could be arranged, with the provision that we provide it. And at this stage we were more than happy to do so. The feast was arranged for the following Saturday, with the Indians providing the bull, which we ordered thru a native runner, and the spending of what amounted to nine dollars in American money.

The day of the feast we were up at dawn from our cave home quarters, to load and check our camera equipment, and to arrange the entire affair where we thought best from the photographic standpoint. The first day of the feast the Indians came with the bull about noon, and shortly thereafter some of the Indians started out of the surrounding mountains. This day we filmed their arrival and the preparing of the meat for the boiling, that was to take all night. The next day the Indians by the hundreds started at dawn to come down from their sleeping places in the surround-

● continued on Page 208

A FLAG OF THEIR OWN DESIGN
typifies independence.



Experience with Dual Discs

In response to the request for thoughts on the subject of sound with movies, I thought I would let you know how one amateur feels and what he has done about it. My first problem was to keep my DeJur 1000 at constant speed. It was quite difficult to make a strobe disc with 60 black segments and only $\frac{3}{4}$ " in diameter, but finally it was accomplished. With a neon glow lamp wired in through the pilot light hole (as per Mr. Sharp's article) I can now keep the projector turning at 16 per, provided I am constantly watchful.

Incidentally, a photoflood ball-and-socket clamp-on makes a fine neon bulb holder, the whole affair clamping onto the still picture knob and tucking under the lens for a neat fit when putting the projector in the case.

The first unit I decided necessary for good music was a dual turntable of suitable quality. With the help of a friend experienced in radio, I constructed such an outfit, using an old high-fidelity amplifier from another instrument. The speaker, though quite large, fits in the lid, and each turntable has two pickups. If I were content to change records constantly, this outfit would be quite adequate.

However, my ambition is to match music of the proper mood rather closely with my scenes. This required continual changing, and along with narration and watching the strobe disc I felt it would be too much to manage. So now I plan to time the scenes, match the music and narration to this on wire, and not be under this undesirable strain while projecting.

My wire recorder is a Wiremaster Model P, with external speaker and the necessary inputs and outputs for all sorts of work. When the recording is made from good, clear music or speech, the result will please even the most critical. The only hitch is that without using another recorder I can't dissolve one selection into another. Careful editing may get around this, and with skilful use of the volume control I believe a pleasing effect can be obtained, nevertheless.—*N. Paul Kenworthy, Jr., Ithaca, N. Y.*

Adjustable Camera Gobo

When shooting against the light, or with back-lit subjects, the light source may strike directly into the lens. I have found a very simple way to prevent this by making an adjustable sun shield which may be clamped onto the tripod leg or pan head handle as desired.

A 17" piece of heavy copper wire was soldered to a 3" bulldog clip at one end and a 4"x6" piece of sheet metal with rounded corners at the other. The clip holds it in place, and the shield can easily be moved to a position where it keeps the sun out of

the lens. When not in use, the whole thing may be rolled up and put in the gadget bag or carrying case.—*C. A. Tockstein, Fresno, Calif.*

Handy Record Cases

The new 45 r.p.m. records and record player are very convenient for scoring films, because the records are of such a size that twelve of them will fit nicely into a 400' film can. Thanks to the flange around the center hole in these records, the playing surfaces do not come in contact with one another, so they are well projected.

The cans may be labeled "Instrumental," "Vocal," "Classical," "Popular," and so on, or one can may contain the complete musical score for a particular picture.—*J. Stanley Lynch, Los Angeles, Calif.*

Paper Developing Tank

BY THE WORKSHOP EDITOR

(continued from last month)

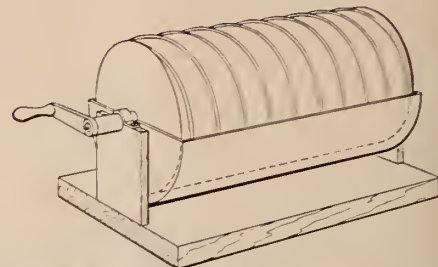
THIS month, we got the laminated paper project rolling, and so far everything has gone smoothly—though no doubt we shall run into a few problems before it is finished. As outlined last month, we are making a processing drum to take 25 feet of double-8 or 16mm film, using shellac and brown wrapping paper as the principal material.

The modern emphasis on plastics has rather tended to make the amateur unaware of some of the simpler home processes of construction. A very beautiful processing drum could be built of Lucite or Plexiglass, for example, but the cost would be far greater, the work much harder—and the results not one whit better.

One of the forgotten materials which we stress from time to time in this department is laminated paper—layers of paper cemented together with shellac. The difference between this and papier mache (which also has its uses) is that whereas papier mache is built up of soft paper, such as newsprint, and glue or paste, the laminated paper of which we are speaking employs the stoutest paper we can get, Kraft paper, and cements it together with a good, tough shellac.

There is practically no limit to the

THE CINE

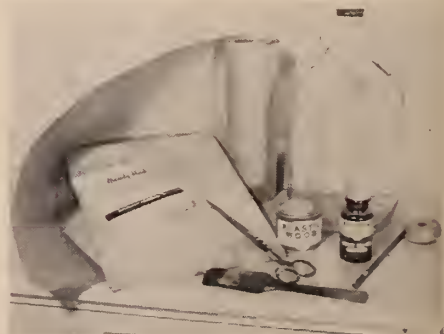


PAPER DEVELOPING DRUM that can be made on a kitchen table.

ruggedness and strength which you can build up with laminated paper. The more layers, the tougher it gets. A half century ago, a serviceable canoe was marketed in this country, built up of this material. In the days of amateur wireless telegraphy, shellacked paper was used for coil formers of various sorts, because in addition to being strong it acted as an insulator. Today, about the only surviving use of the material seems to be among makers of masks and marionettes, who make good use of its lightness and strength.

There is no limit to the shapes which can be built up out of the laminated paper. Simple forms with flat surfaces can be built up out of large sheets cut to shape, but highly irregular surfaces can be formed by cutting the paper into small strips and criss-crossing these every which way.

However, our developing drum involves no such complications, the first basic form being a simple cylinder. The start of our project, then, was to obtain a few yards of stout wrapping paper of medium thickness. (It is not necessary to use the very heavy paper; in fact, a greater number of thinner layers will be stronger.) For a quarter, we obtained from a local stationery



MATERIALS NEEDED for the first operation.

ORDER FOR SUBSCRIPTION

Home Movies Magazine

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Enclosed find \$ _____

Date _____ 19 _____

Sent in by _____

Address _____

City _____ State _____

NO SUBSCRIPTION ACCEPTED FOR LESS THAN ONE YEAR

WORKSHOP

store about 7 yards of this paper, about a yard wide, more than enough for the project. This could also be obtained from almost any local dealer, or you might well find enough old wrapping paper around the house to serve the purpose.

The next purchase was the shellac. This was obtained from an auto supply



PAPER IS ROLLED on jug and shellac is applied.

under the name "Rim and Gasket Compound" or "Rim and Gasket Cement." The price was 18 cents a bottle, and it looks at the moment as though two bottles might suffice for the project. Ordinary Orange Shellac from the dime store or the paint dealer could have been used, but the rim and gasket compound is harder and tougher, dries more quickly, and is tackier when applied. With ordinary shellac, the layers have a tendency to separate until it has partially dried, but the gasket cement takes hold almost immediately, like glue, making it easier to hold the parts together while working.

Having the paper and shellac in hand, the next step was to find something cylindrical on which to roll the drum. Our first thought was some sort of tin can or drum, but everything we



DIAMETER IS MEASURED for wooden discs.



EDGES AND SEAMS are coated for holding purposes.

could find was either too small or had a pronounced shoulder on it. (We decided last month, if you remember, to make the drum in the range from 6" in diameter by 9" long, to 8" in diameter by 7" long.)

Finding nothing in metal, we finally settled for one gallon glass jug, which has contained hypo. The body of this was about 6" in diameter and reasonably uniform. This meant a drum length of 9", so we cut off a strip of paper ten feet long (enough for six turns) and 9½" wide (giving us a bit for trimming).

Since we still had not been able to measure the exact diameter of the jug, the strip of paper was rolled snugly about it and held with a piece of string. A ruler laid across each end showed the real diameter of the jug was 6½", with a very slight taper, too small to worry about.

These end measurements were then used to mark circles on two scraps of plywood for the end pieces. These could be built up of paper, but there would be no advantage. The plywood was scrap material which we had on



DISC IS CUT from plywood.

hand; if you don't have any around the house, the two scraps should not cost more than a dime apiece.

At this point, we were ready to

make the cylinder. The paper was unrolled, and one end laid beneath the jug. One complete turn around the jug was wrapped, and the edges fastened with two bits of celluloid tape, to simplify holding it in place. Then, rapidly but without undue haste, shellac was applied to the inner face of the paper. When six inches or so had been shellacked, this much was rolled into place.

Because of the taper in the jug, we gradually ran off the edge. When we were an eighth of an inch out of alignment, the paper was cut, and a fresh start made. (This had to be done three times, but was very little trouble.) When the entire strip had been rolled on, the cylinder was slipped off the jug, the edges trimmed a bit, and a good coating of shellac given to all visible joints and the edges. It was then left to dry.

During the next couple of weeks, the inside and outside, which have not yet been shellacked, will receive a thorough coating. If we then find that the six layers do not seem to have enough strength for the purpose, we may add a few layers, but there is no indication at this stage that this will be necessary.

Next month, we shall put the wooden ends in place and tackle the problem of the spiral reed to guide the winding of the film in the dark.

(To be continued)

Rubber Stamp Titles

Owners of typewriter titlers may occasionally feel, as I do, that it would be desirable to have lettering a bit larger and more legible than typewriter characters, or a bit of variety in color and style of lettering.

I have found an inexpensive solution of this problem. I purchased from a local office supply store one of the changeable rubber stamp outfits, with individual type characters. This, together with a stamp pad and some colored paper is all that is needed. For black-and-white titles, any dark colored ink may be used on white paper. For colored titles, paper of any tint may be used, and stamp pad inks are available in several colors.

The result is a title which is very legible, and is a pleasant change from the usual typewriter characters.—

Edward G. Spieth, Strongsville, Ohio.

Ideas Unlimited

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. Rate for each item accepted is \$2 to \$3.

Home Movies, 3923 W. 6th St., Los Angeles 5, California.

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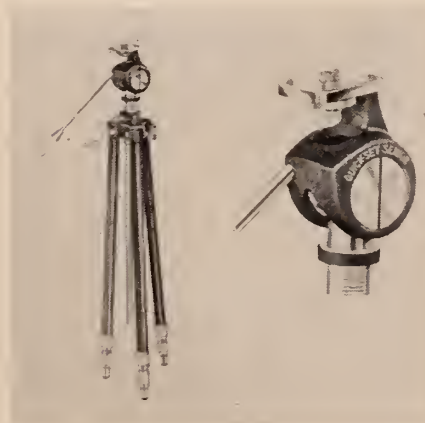
The Revere combination tape recorder and radio offers the user, in one package, a complete sound instrument with many educational and recreational possibilities. The recorder or radio can be used separately or together. There is an hour of recording on each tape reel, which splices easily with scissors and Scotch tape. Other



features include a record safety button which prevents accidental erasures, rapid forward lever to permit skipping forward rapidly, 5 x 7 inch elliptical speaker and time and footage indicator Foot control switch and ear phone attachments are also available.

QUICK SET TRIPODS

The new line of Quick-Set tripods are larger, sturdier and have a new pan head that is improved by having more bearing surface for positive control; quicker and easier access to camera thumb screw and a new mounting sur-



face that allows for the use of drop-bed or revolving back cameras. The leg-rocking mechanism of all the new Quick-Sets has been newly designed to insure steadiness.

NEW PRODUCTS

CAMERA GADGET CASE

DeJur-Amsco Corporation's new Camera Gadget Case is made of heavy-top-grain cowhide finished in a light sun-tan color and has a zippered compartment in the top of filters, extra lenses and other small gadgets, while



the main body is divided with an expansion compartment adjustable to fit any movie camera. Additional space is provided to hold from two to four magazines of film, exposure meter, etc. Size is 9 x 7 x 4 inches.

8MM PROJECTOR

The latest Paillard-Bolex 8mm projector, the Model M8, includes the following features: Rapid and positive "snap" threading, film gate can be opened and cleaned while film is running, automatic loop former, automatic coupling of projector to any standard or reading lamp—projector on, light off—and vice versa. Through a newly designed optical system, efficiency of a 750 watt lamp is claimed, though the M8 uses only 500 watts.



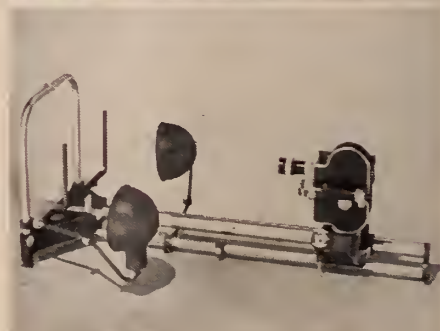
The simple and rapid rewind permits the rewinding of 400 feet in six seconds, while the auxiliary hand rewind is used for editing or short lengths. Lens is the coated f/1.6 20mm wide angle Kern-Paillard projection lens.

EQUIPMENT INITIALS

The new PermaLetter initials, for use on cameras and equipment, are furnished in both chrome and gold covered chrome. Almost paper-thin and $\frac{1}{4}$ inch high by $\frac{1}{2}$ inch long, the letters may be easily fitted to curved or irregular surfaces. On the back of each initial is a permanent adhesive which is activated by holding in a special solution for five seconds. The initials will stick permanently on glass, metal, leather, wood, fabrics and most plastic materials. Perma-Letter Sales Co., 51 Summitt Ave., Park Ridge, Ill.

TITLER AND OPTICAL BENCH

The new Paillard-Bolex Cine Titler and Optical Bench is the first of its type to offer versatility of operation with all types of movie cameras, such as the three models of the Bolex, all other Kodak, Bell and Howell, Re-



vere and Ampro; and still cameras such as the Graphic, Kalart, Contax and Leica. The travelling camera cradle and rack-over is fitted with full adjusting stops for any camera. The

travel along the center bar of the bench is 24 inches. Twin lamps are adjustable in an almost unlimited range of positions. The bench may be used in either the horizontal or vertical position or for photomicrography with any standard research microscope. The basic equipment is designed to accept a wide range of special Bolex titling accessories, such as drums, roller screens, flip-flops, turntables, back projection screens and illuminated holders for copying color transparencies.

CINE SPECIAL FOUR-LENS TURRET

A four-lens turret designed for the Cine Special is offered by Par Products Corp., Hollywood, and claims the following features: Turret accommodates four Cine-Ektar lenses in "C" mount adapters or equivalent Cooke lenses, including 15mm wide angle and 152mm



telephoto, without optical or mechanical interference. Four viewfinder objectives mounted in turret adjacent to their corresponding lenses. Special base permits magazine changing and spring winding without removing camera from tripod. Positive turret indexing mechanism.

EXPOSURE METER COLOR ATTACHMENT

Made to snap quickly and easily onto any G-E DW type color meter, the Harrison Color Attachment offers an accurate, simple and inexpensive method of determining color temperature of any light source, as well as specifying filters necessary to balance



to any type of color film and exposure factor. Without removing the attachment, the meter can be used for incident light readings. Manufactured by Harrison and Harrison, the attachment is distributed by Arel, Inc.

KODAK PONY

The new Kodak Pony 135 camera is designed to offer the maximum in performance and operation at the lowest price. This camera is the 35mm counterpart of its teammate, the Kodak Pony 828 Camera. It provides, however, automatic film stop, an automatic exposure counter, a rewind and the other installations needed for the use of 135 film magazines. In all, it has 34 more parts than the Pony 828. The Pony 135 is equipped with a Kodak Anaston Lens, 51mm., f/4.5 and the lens diaphragm is equipped with click stops. Lens can be stopped down to f/22. Focusing is by revolving front lens element and covers from 2.5 feet to infinity. An etched front plate on the shutter works in conjunction with the focusing scale to provide a highly

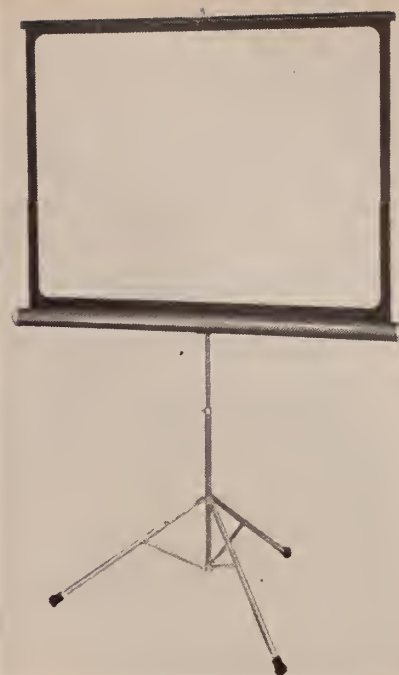


legible and accurate depth of field scale at all lens openings.

The shutter is the new Kodak Flash 200, a cocking type with speeds of 1/25, 1/50, 1/100, 1/200 and "B." Speed setting lever is equipped with click stops. Body shutter release is inoperative until the telescoping lens barrel is extended and locked in position and the shutter cocked. The built-in flash, when used with the Kodak Flashholder, is automatic for Class F lamps at 1/25, 1/50 and 1/100 second. With Class M lamps the shutter can be used at 1/25 second and "B" only. The camera is made of black die-cast phenolic with leather-grain design and contrasting gray Tenite top.

DA-LITE'S NEW COMET SCREEN

Da-Lite Screen Company, Chicago, has recently introduced a new moderately priced Tripod Screen called the Comet. It has Da-Lite's famous crystal-beaded fabric, mounted in a handsome blue Hammerloid round case with streamlined end caps. Red Tenite plugs on the end of the top slat prevent the fabric from rubbing against the case when the screen is rolled into the case for carrying. The round all-



metal tripod has sturdy "gable-roof" legs with rubber feet.

The extension rod which holds the screen fabric in place is of square tubing. When extended, it locks positively at the right place to hold the fully opened screen. (There is no friction grip that might slip.) The opened screen can be easily raised or lowered to any desired height without re-rolling the screen fabric or changing the picture proportions.

The Comet folds compactly and has a convenient metal handle for easy carrying. The Comet is one of the lowest priced tripod screens on the market. Three sizes: 30" x 40"; 40" x 40" and 37" x 50".

For complete details write Da-Lite Screen Company, 2711 North Pulaski Road, Chicago 39, Illinois.

LINE-UP VIEW FINDER



The H.C.E. "Line-up View-Finder" is a variable view-finder for 16mm and 35mm film, with the 16mm calibrations ranging from 13mm to 75mm, and the 35mm ranging from 25 to 150mm. Black calibrations indicate all except extreme wide angles, which are in red. Hollywood Camera Exchange, 1600 No. Cahuenga Blvd., Hollywood 28.

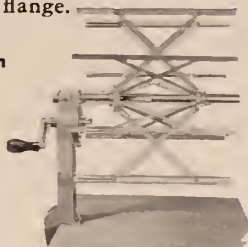
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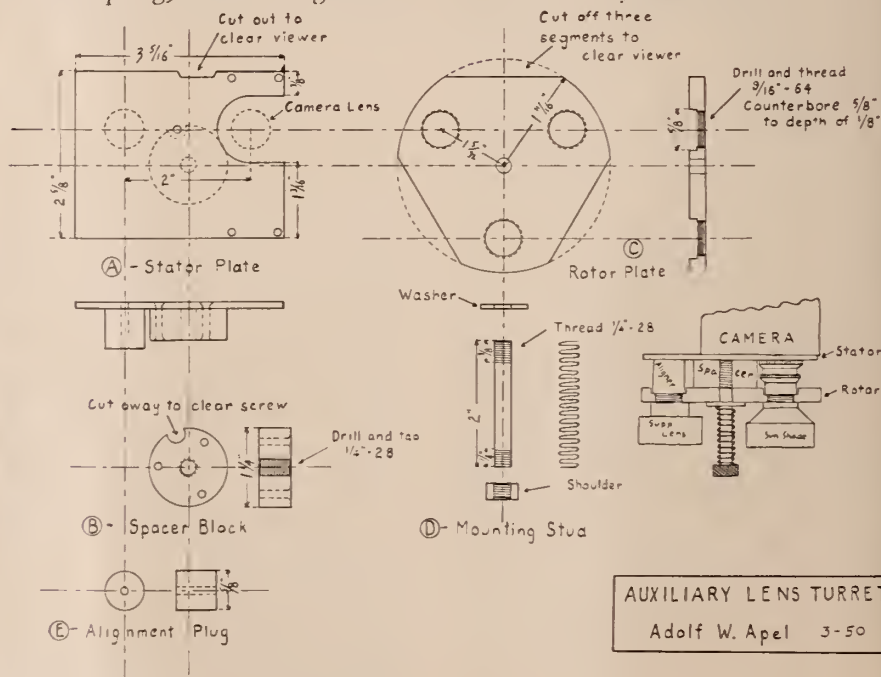
• continued from Page 188

and file the head to shape as shown in the drawing.

D—The Mounting Stud.

This is made from $\frac{1}{4}$ " round cold rolled stock. Cut to a length of 2". Using a $\frac{1}{4}$ "—28 die thread one end for a distance of $\frac{3}{8}$ " and the other end for $\frac{1}{4}$ ". Fit a collar $\frac{1}{4}$ " by $\frac{1}{2}$ " on the short end. This is to act as a shoulder for the tension spring. If you have the facilities this collar may be knurled also. Procure a fairly stiff coil spring to slip over the $\frac{1}{4}$ " stud. Length to be about 2". Now, before assembling and mounting the entire unit, it will be necessary to make an alignment plug (drawing E) which is to be fastened to the mounting or stator plate. A piece of cold rolled or aluminum rod turned to the same diameter as your lens barrel is used. Thickness or height of this plug to be such as to bring it out to the same distance as the camera lens barrel. This will therefore make it $\frac{1}{8}$ " thicker than the spacer shim. To place this properly fasten the mounting plate to the camera. Next lay out a vertical line exactly 2" from the center of your camera lens. In the same manner scribe a horizontal line which is the same height as the center line of your lens. Remove the mounting plate and at the intersection of the two lines drill a hole for another of the #3—48 machine screws. Drill and tap the exact center of the aligning plug and fasten it securely to the plate. If you prefer, you may rivet this but be sure the plug does not slip while riveting. The next and last step is to locate and fasten the spacer block to the mounting plate. Again replace the mounting plate on the camera. Attach the turret head to the spacer block using the mounting stud only (without the spring). Place it against the

plate in such a manner that two of the recessed holes fit over the camera lens and aligning plug respectively. Now hold the spacer block firmly against the plate, pull out the rotor head and move into the three positions to see that they fit into place properly. Still holding the spacer, unscrew the stud and remove the turret head. Next scribe a fine line around the spacer to show its location on the mounting plate. At this time cut out and file a groove to allow room for screwing down the fifth screw on the mounting plate. Again remove the plate from the camera and clamp the spacer firmly in place. Next drill three holes through both the spacer and the mounting plate. Counter-sink slightly the face of the spacer and the rear side of the mounting plate. Using brass or rod of the proper thickness and length, rivet the spacer to the plate. Again, and this time tightly, fasten the mounting plate to the camera, using the #3—48 machine screws. Fasten the rotor head with the mounting stud and spring and there you have it. Screw the auxiliary lenses in two of the openings and a sunshade in the other. You now have one opening, the one with the sunshade, for your standard $\frac{1}{2}$ " lens, one for a wide angle lens and one for a telephoto. The latter two, of course, swinging into place in front of and being used in combination with the standard $\frac{1}{2}$ " lens. This gadget isn't too difficult to make so go to it. One word of caution however. All dimensions given may vary somewhat with your own camera so check carefully as you go along. In the photos you will note that instead of the aligning plug there is another $\frac{1}{2}$ " lens. This I use for centering titles and close-ups. It requires two additional accessories, the viewing tube and the shift over alignment gauge. More on this later if you want it.



AUXILIARY LENS TURRET
Adolf W. Apel 3-50

Close-Ups

• continued from Page 190

"power" of the ouija skeptically consents to try it with the believer. After the proper preliminaries, show the close-up of the hands and then a process shot of a chair or other object moving independently about the room and then a medium close-up of the startled look on the faces of both.

No. 3. Hands playing the organ. If you want to cover the lapse of a lot of time in a hurry, this would be a good transition shot in a "boy meets girl" story. From here to the "Mr. and Mrs." stage of the story is quite natural. If you happen to be filming a documentary of a religious nature, this is a good opening for a shot of people streaming into a church.

No. 4. Hands holding a letter. This could well be used as a title shot, having the letter telling the start of the story to follow and then fading into the scenes of the story. It can be used to set the mood of a following scene. A transition series could be used with this for many purposes. Show hands writing the letter, fade to hands mailing the letter, fade to postman's hands delivering the letter and then to hands holding the letter for reading. The next scene, for which these transitions are establishing, could be any of many that occur in most movies.

No. 5. Hands knitting little booties. This is a natural for an opening of the first film of the baby. Or it will easily and quickly cover the transition from a two member to three member family in a film story. If you need a little comedy, show this one first, then a medium shot of the usual distracted father-to-be walking up and down the floor in a hospital waiting room and then a nurse rushing up and speaking to him. Have him look startled and then a sudden close-up of his hands trying to knit two more pair.

No. 6. Hands holding an opened book, properly named, always make a good title shot. A separate sheet with the desired title can always be inserted in a book for this purpose. Several sheets in proper sequence, slowly turned, can be used if it will add force to the title. Wording in the pages can be used to set a mood for a story or a scene.

No. 7. Hands typing a letter. This can be used like the hands holding the letter for reading. To set a busy office scene, this is a good opener. If you'd like to gag it up a little, cut your frame speed when filming it.

No. 8. The pointing finger at the gasoline pump is a good shot to precede a scene of a young man out with his girl friend, industriously and with embarrassment digging through his

• continued on Page 209

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Cave Dwellers

• continued from Page 201

ing mountains, and by noon we had about five hundred. This is something that, we were told later, is indeed a rare occasion, as they are naturally a people that like to live a great deal alone, and the occasion is indeed rare when this many can be gathered for a feast.

After the eating and the speech by the governor to this section of the Indian nation, they held their native dances, and the old ceremonies of their native court, as they are not controlled by the Mexican law. All this we were able to photograph for the first time, along with the odd dress of

these strangest of America's races. The men of the tribe wear a diaper type garment, and on special occasions wear a loose-fitting shirt. The women wrap themselves in a kind of full-flowing shirt, with a loose-fitting blouse, and a shawl around their shoulders. Both sex wear a great deal of bright colors and glass beads, which were also worn by the Indians of the Southwestern portion of the United States.

We remained in the general locale of the feast for a week and then returned to the sight of the hospital and mission, where we were able to shoot additional footage to complete the story of the Cave Dweller of the Tarahumara, and to complete our assignment in this wildest of all regions in Mexico.

Close-Ups
• continued from Page 207

pockets for enough to pay for the gasoline. A good close for the scene is not to show the boy finally finding the money, but another closeup of the station attendant's hand resetting the pump to \$0.00.

No. 9. The coffee pot and cup could very well set a scene in the hobo jungles or a camping scene. If you are filming a railroad scene, this will be good to start your scenes of the caboose interior, followed by scenes of a brakeman or two pouring themselves a cup of hot coffee.

All these ideas should only be the start of a flood of ideas. If your idea sounds pretty good to you, it surely is worth a try. Just in case you have a still camera, you can take stills and then study them over before you shoot with your movie camera. Above all, think and plan before you start shooting and avoid disappointments.

School's Out
• continued from Page 189

her, in the years to come, will bring many a chuckle.

The school sequence can be ended by a close-up of the fifth reader being closed and a super-imposed title over it with the date. Then a shot of a hand ringing the school bell and—well, the next shot should be undertaken with due respect for life and limb. Anchor your self and tripod firmly outside the school door, close your eyes and start shooting. The mad stampede out the door combined with the war cry "School's out—school's out," is apt to endanger any intrepid cameraman. But the resultant picture will be well worth the risk.

At home rapid shots of shedding the "Sunday suit" and into play clothes. At this point in your picture you will probably find an opportunity to use a lot of footage you have had on that spare reel. Shots of playing ball, marbles, kite flying, etc., can all be worked into an interesting picture. Then, if you are planning on leaving on a vacation trip your picture can be ended with your hero saying "so long" to all his friends. This will again give you an opportunity to get more pictures of school playmates.

The most important part of a picture of this type is the titles of names, dates and places. It is surprising, in the years to come, how your memory will fail you. So don't be in the position of saying to yourself, "Now, what was his or her name"—or "Just what year was that?" A picture of this type is really a treasured history of the family and will grow more valuable as time passes by.

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Police Films

• continued from Page 197

Special Services Section, embracing the Educational, Analytical, Training and Photo Units. The Educational Unit makes widespread use of films. The Training Unit also utilizes them, and the Analytical Unit provides a sensitive and constantly changing study of the prevailing causes of traffic accidents and difficulties.

The officer in charge of the Special Services Section, Lieut. Dan A. Martin, is likewise a 16mm enthusiast, and he sees to it that Educational, Analytical, Training and Photo Units work together smoothly on a well integrated program.

"Films are the ideal medium of traffic education," he told us. "After all, traffic problems are a matter of moving bodies—automobiles, drivers and pedestrians. When we try to get a traffic message across on radio, we have to use an awful lot of words to describe those moving bodies, and even then we aren't sure that the listener had the same thing in mind that we wanted to convey.

"The printed word is a bit better, since you can use diagrams, cartoons and photos, but the element of motion is still lacking. Sound films are the ideal medium, because you can have everything—visual appeal, motion, spoken words, printed words, sound effects and music, diagrams, cartoons.

"In the past, our biggest problem has been how to reach the drivers and pedestrians who really needed traffic education. We get a lot of requests for our films from clubs and organizations, Parent-Teachers Associations, civic bodies, and the like, and we are only too glad to furnish them. But we have known all along that this wasn't what was really needed, because those audiences were largely made up of individuals who were already safety-minded and relatively safe drivers. What we have wanted to do is to reach the drivers who are not safety-conscious, who are not trained in safe driving, and who must be reached if this program is to have its maximum useful effect.

"Now, I believe, we are beginning to reach that goal. The first reason, surprisingly enough, is television. Several of our short films have been shown on television, and there is every indication that the results have been excellent. A film shown on television reaches a complete cross-section of the population—reckless drivers as well as safe ones, young and old, those who know their Vehicle Code and those who are completely ignorant of the rules of the road. Television seems likely to play a very important part in this type of education in the future.

"The other big step forward is due to the campaign for the safe driving

education of teen-agers. Under the new state law making this training compulsory, we are now showing our films in all 48 high schools in Los Angeles, and are now beginning in the grade schools. This is done through the Board of Education, but our men take part in the program, and it is their job to get over to the youngsters the fact that the traffic officer is not an "enemy" who is there to make trouble for the driver, but that he is there to save lives and to make driving just as safe as possible for everyone.

"This school program also has the merit that it reaches a broad cross-section of the population. We believe it will have immediate results in lessening the teen-age accident rate of today, and far greater results when the youngsters of today become the citizens of tomorrow."

Directly at the head of the Photo Unit is another 16mm enthusiast, Sgt. Dan Phillips. Sgt. Phillips started in the police department with no thought of ever becoming a motion picture maker. Back in '41, the Bureau was doing a little work with motion pictures, not too successfully, and Deputy Chief Caldwell decided to do something about it. Phillips' personnel record showed that he had experience as a still photographer. Caldwell sent for him, talked it over, and turned Phillips loose on the job.

For a time, he was virtually the entire unit. He learned, the hard way, to operate a cine camera, to light a scene, to use a Moviola and edit a picture, and all the rest. The unit began to prove its effectiveness. The war took Phillips away for three years. When he came back, he made his sergeant's rank, and returned to head the Photo Unit. The unit is small, but thanks to the plan of operation, the results are impressive.

A series of thirteen films currently being produced is typical of this procedure. The production of thirteen short subjects would involve an outlay beyond the budget under which such units operate, so the unit brings together a sponsor—in this case, the Lumbermen Mutual Casualty Company of Chicago—and a producing company—in this case, Traffic Safety Films, Inc., of Glendale, Calif.

The sponsor finances the series; the producer writes the scripts, handles the making of prints and their distribution, and so on; while the Photo Unit provides the sound information on traffic problems to guide the writer, production facilities and personnel to the producer, and insures the soundness of the final result. The sponsor gains powerful good-will advertising nationally, the producer has the films for national distribution outside of Los Angeles—and the City of Los Angeles receives five prints for use in

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the Police Department and twenty prints for use in the schools, at very little cost to the taxpayers. The very fact that such advantageous arrangements are possible shows the prestige which the Traffic Photo Unit has built up. Sponsors have also included leading oil companies, such as General Petroleum and Shell. In addition to this, of course, the unit makes a good many films on its own.

The present studio of the Photo Unit is simply a section of available floor space in the building occupied by the Traffic Bureau. Despite the low ceiling and the absence of any sort of sound proofing, a workable studio has been put together in which excellent sound films are being made.

The unit uses the new Auricon Professional Dual-Sound Camera, but uses it in a somewhat unconventional way. A Kinevox magnetic tape recorder, using 17.5mm perforated tape, has been arranged to operate synchronously with the Auricon. On location or in the studio, the Auricon is used to record picture but not sound, while the sound track is made on the Kinevox.

Thus the unit benefits by all the simplicity and convenience of magnetic recording. Later, the magnetic tracks are played back, the very best are selected, and only these selected takes are transferred to film, using the other half of the Auricon camera. This makes it possible to add music from phonograph records, sound effects, running commentary, or anything desired. If one of the sound-on-film tracks is unsatisfactory for any reason, the magnetic tape is still available to do it over. This type of indirect recording has resulted in a very flexible procedure, plus excellent quality.

The series currently being made for Lumbermens Mutual is typical of the work of the unit. The thirteen films, each running 6 or 7 minutes, will include such topics as Child Safety, Courtesy, Motorist vs. Pedestrian, Speed, Night Driving, How Far Behind Are You?, Alcohol, Highway Driving and Teenicide.

One of these, which we saw in completed form, deals with the troublesome question of the Left Turn in the face of approaching traffic. Ask ten motorists about this, and you will very likely get ten different answers. The film starts off with Bob Bruce, a radio actor playing the part of a traffic officer, reading the actual provisions of the law covering this case. Then, the correct procedure for a left turn is demonstrated—first with miniature models, where all the factors can be made extremely clear, then in live action under three sets of conditions: in heavy traffic, in the suburbs where driving is a little faster, and out on the highways where high speed driving is the rule. Then the main

points were recapitulated, and the film was over.

The film was brief; it tried to get over one point only, and succeeded; and it used just enough repetition to insure that the message stuck. No driver seeing the film could fail to have a clear idea of his obligations in this extremely vital matter.

A few scenes from the script of another, "Motorist vs. Pedestrian," will give an idea of the crisp, meaty treatment. After the main titles, we hear the voice of "Sergeant" Bruce, the actor-narrator:

"There are two kinds of people in the world . . . drivers and pedestrians. The man behind the wheel of this car is known as a driver."

At this point a pedestrian starts to cross against the signal, not looking where he is going.

INT. SEDAN: *Close*. On driver as he sees the pedestrian, slams on his brakes and we hear the sound of them sliding on the pavement.

EXT. CITY STREET: *Med*. The pedestrian darts back to the curb and the car drives on.

SGT. BRUCE'S VOICE: "As a matter of fact, he's a good, attentive driver. If he hadn't been, there would have been one less pedestrian."

INT. SEDAN: *Close*. On the driver as he drives along, his eyes swinging carefully to either side of the road.

SGT. BRUCE'S VOICE: "This driver doesn't hate pedestrians . . . although there are times when they annoy him. But he realizes that sometimes they can be as stupid as a driver."

The reason for this last remark is that the film then goes on to show the same driver stepping out of his car on the wrong side into traffic, and the resulting accident.

Not every police department can afford the type of work which the Photo Unit of the Los Angeles Traffic Bureau is doing, but many of them could do much more than they are now doing with a little help from intelligent and public-spirited cine amateurs. While it is true that they can obtain films elsewhere, such as those described here, some problems must be dealt with on the local level. How about the Traffic Bureau in *your* city?

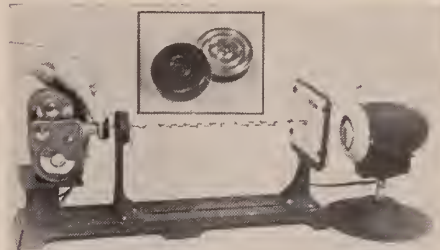
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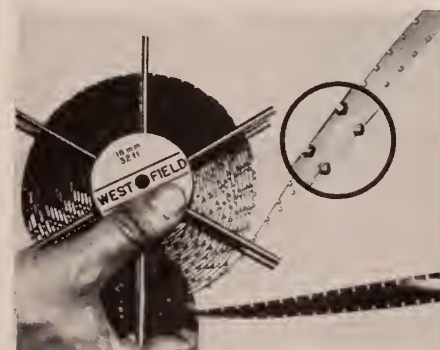
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Subject Matter

• continued from Page 192

the amateur who makes nothing else misses out on a lot of the fun which his movie equipment should bring him.

Assuming, however, that family films will be an important part of your program, the first thing to remember is that your movie camera is not a Box Brownie. It is a *motion* picture camera and not a still camera. Those amateurs who are content to stand members of the family in front of the camera with a frozen smile could achieve the same result with far less expense and bother by using a small still camera and making slides for projection.

What you want, and what you must have if the picture is to be of any interest, is not "a shot of Uncle Amos," for example, but "a shot of Uncle Amos *doing something*." So long as you merely stand Uncle Amos in front of the camera, he will very probably be uncomfortable and look it. Give him something to do—something typical and something in which he is interested—and he will begin to enjoy the proceedings, and will show it. A shot of a person doing nothing whatever tells us practically nothing about them, so there is no earthly reason why it should interest us. Show them engaged in a characteristic activity, and they come alive—as also does our interest.

There are two ways we can get shots of this sort. We can keep our eyes open at all times for activities which would make interesting shots, and grab them when they occur. We can also sit down and do a little thinking, select the activity that seems most suitable and then stage it under suitable conditions of lighting and background. Both methods are sound, but the second will probably give us more good shots in the long run.

So far as shots of the children go, a good approach is to sit down and think what sort of shots you wish you had of your own childhood, because it is ten to one that your principal reason for making the films is to give pleasure to the children when they are older.

What are the things that you would like to have? Probably such things as your first day in school, your first bicycle, your early playmates, your first pair of long trousers, your first girlfriend (or boyfriend, as the case may be), the games you played, the time you learned to swim, the visit to Uncle Henry on the farm, the circus that came to town, the birthday parties you had—no matter how we prolong the list, you will note that they are all things that involve *doing* something. They are things which seemed

tremendously important at the time, or which take on tremendous importance as the years go by.

A little thinking along that line should turn up a hundred subjects more interesting than just having the children stand or sit and smile at the camera.

As regards older members of the family, the problem is perhaps a little simpler, since their interests will probably have narrowed down to a more definite group of activities. Simply ask yourself this question: If I were telling a total stranger about Mother, what would I tell him? Obviously, you wouldn't tell him that Mother looks after the house and the children, since millions of housewives do the same, and he would have gained no information about Mother as an *individual*. Now, when we want to describe people, we don't mention the things which they have in common with most of their fellowmen—we point out the things which make them *different* from other people.

Perhaps Mother is intensely devoted to the culture of a certain strain of roses. Perhaps she is one of the best bowlers in town. Perhaps she makes her own hats, which are much admired. Maybe her pies took first prize at the State Fair. Perhaps she has a unique collection of costume dolls. Perhaps—but you begin to get the idea. Any human being has a few things about them which make them a little different from others, since no two persons are ever quite alike. Put those little differences together and you have put on film not merely what the person looks like, but something of what they are.

In deciding how to film any member of the family, ask yourself their activities and interests. Their work, their hobbies, their recreations and rest, their group activities, their relationship to the family, the neighborhood, the community—all of these things have in themselves the possible germ of interesting movie material.

Not only will material of this sort be better on the screen, but you will have an inexhaustible fund of it. When you simply made head-on "smile, please!" shots of the family, a few shots will have exhausted the subject (and your audience's interest). When you begin to film the same individuals in terms of their activities and interests, the subject has no end.

In considering members of the family, don't overlook yourself. Every one of your activities is also a possible source of material. If you are going to school, your circle of interests will include not only yourself but also your classmates, the school, school activities, sports, affairs, outings, and a million and one things. If you are in business for yourself, the use of movies in connection with your business may

offer extra pleasure, or profit, or even both. If you work for someone else, the same possibility holds true.

The first area to consider is the home proper. An interesting film can be made of your house. Then, think of the neighborhood. After all, the area in which you live is a pretty important part of your life, and it may well offer the subject of a good film. Beyond the neighborhood is the town or city, and beyond that, the state. At that point, we begin to leave the familiar and enter the field of the unfamiliar and remote.

What about the town you live in, however? Has it any odd or unusual industries, such as the factory in Michigan which still makes red wool underwear? Any unusual institutions, such as the little church in Vermont, near the slate quarries, where Sunday services are still held in Welsh? Any interesting caves, or other scenic spots? Any points of historical interest? Any individuals with hobbies or skills which are off the beaten track? Communities vary enormously in this respect, but there are few which do not offer something of interest. The trouble is that we are all prone to overlook the beauties on our own doorstep, while sighing for those that are remote. You would probably



"Want us to run it thru a projector for you sir? You can see it a little better."

think a live volcano a wonderful subject—yet the writer was once told by a resident of Naples that Vesuvius wasn't worth a shot, because he had been seeing it every day, all his life.

If you live in a community which is rapidly expanding or changing, try making a record of that expansion or change. Pick a few likely spots and shoot them every year, or oftener if it seems worth it. At the end of five years, or ten, you will have a record that will be priceless.

If your community doesn't seem to be changing enough to warrant such a film—how about the changes wrought by the seasons? Select a few

typical areas, and film them in the dead of winter, in the spring when things are budding, in the full bloom of summer, and again in autumn when the leaves are falling.

Even so simple a subject as your own backyard can yield a fascinating series if filmed under different kinds of daylight, at sunset, in the rain, through a fog, perhaps even at night. Then, too, there is the wild life. Birds, butterflies, insects, and the like can provide practically a full-time hobby in themselves. Flowers and other forms of plant life have a powerful appeal for many, especially in color.

So much for the familiar. The unfamiliar or exotic takes, for most of us, the form of travel movies. Vacation trips are the farthest afield which most of us get, and the popularity of travel films among home movie makers shows the endless appeal of this type of subject matter.

However, the geographically remote is not the only form of the unfamiliar and exotic. There is, for example, the unseen world under the microscope—minute organisms, crystals, bits of animal tissue or vegetable matter. There is the slowed-down world of slow-motion photography, in which a diver floats lazily through the air, giving us the opportunity to recognize and admire each graceful pose. There is the speeded-up world of time-lapse filming, which condenses the life cycle of a rose into a minute or two. There is the world of fantasy in which objects appear and disappear, vehicles speed in reverse, and broken milk bottles magically reassemble themselves into new and flawless form.

So far, we have only considered the documentary approach to subject matter. There is another vast category of material, and one you will want to tap sooner or later—fictional, or acted films. However, you will probably do as well to leave that until a little later, unless it exerts an irresistible allure. Just as it is easier to be a good newspaper reporter than to be a successful fiction writer, it is somewhat simpler to make factual films than dramatic films.

In shooting documentaries, you are primarily a cameraman and you need only select the proper material and the proper moment to shoot it. In making acted films, you are not only a cameraman but a director, and perhaps an author as well, and this means that you must think of many more things at the same time. So if you are relatively a beginner, master the camera until your use of it becomes almost second nature. Then, if you want to venture into the fascinating field of comedy or melodrama, you will be free to concentrate practically all of your attention on your actors and story.

(To be continued)

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Titling

• continued from Page 187

on a light part of the projected slide image, all that is necessary is to film the projected image with the lettering in front as before but not front lighted. The light from the rear projector will form the silhouette. The room should be darkened and exposure should be of the slide image—perhaps one stop under. The letters can be on a separate glass as before, thus throwing the grain of the glass and picture image slightly out of focus, or can be cemented directly onto the ground glass. See Fig. 3.

A novel title for a resort or vacation film is shown in Fig. 4. Here a "table top" set-up of a summer resort sign was made from four small tree branches or twigs with a piece of plywood for a background. Birchbark would also have been suitable. The sign in this case measures about four by eight inches. Moveable metal letters were rubber cemented to the plywood. The sign can be filmed against a plain sky as shown in Fig. 5 or small branches or twigs can be used to cast shadows and frame the background.

As we travel the highways this sum-

mer on our vacation our "still" camera will come in handy for the shooting of town markers for title effects. Make an 8" by 10" or larger print of the sign. Then with a razor blade or sharp knife cut out that portion not wanted (Fig. 6) and prepare your own title material. This can be white on black or reversed, which ever seems to be the best for your purpose. Care must be taken to allow enough border space on the new title so that it can be pasted to the back and centered properly. The edges should be cemented around the edge of the cut out sign to avoid any unwanted curl showing in the finished title, Fig. 7. If more than one title is to be made from the same background, it is suggested that the picture be mounted on a heavy cardboard leaving one end free to slip the different title cards in place.

Next month more elaborate title backgrounds will be illustrated by using the rear projection process. How to make water ripple on a still picture as well as weird effects in lighting. These will tend to give your films a little additional zip.

Film Story

• continued from Page 193

gospel mission in an empty street-front shop. He is earnest, sincere, and almost stuffy in both dress and high moral tone. A wealthy young widow of the town comes to his mission and contributes generously. She wants to marry him. One evening on the way home from evening services, the preacher sees a flashy-dressed wharf cafe singer quarreling with the cafe owner, who leaves her, weeping and intoxicated, on the curb. The preacher takes her under his wing and reforms her. The wealthy young widow resents the preacher's interest in this girl and, with the help of the cafe owner, drives her away from him. The preacher finds he is in love with the singer. After an emotional scene on a lonely beach near a deserted wharf he tells her. Disillusioned, she leaves him and he drowns himself. . . .

A difficult story to film, as you can see. One that could all too easily be very corny. But, it was done—and the result was not bad. Entertaining, they said—but not for the kiddies.

The movie was to be silent, of course, and not to be cluttered with a lot of sub-titles. To accomplish this a recurrent, symbolical "bridge" scene (the ocean tide) was used to indicate

both passage of time and location change. The audience caught on without any trouble. An LP recording of Richard Strauss' Ein Heldenleben served as musical background.

The picture begins with a shot of the ocean seething between and over black rocks. A heavy red filter was used. Then, superimposed over this in white letters, "PETAJA PRESENTS." Then a little more ocean, then "THE CALL" during which a tremendous black wave sweeps across the screen. This, too, fades out, and the credits appear.

All this was achieved by shooting twenty feet of black ocean and rocks. Then winding back and shooting white pin-up titles over it, counting the frames carefully to give correct spacing.

As the ocean dissolves into blackness the camera pans diagonally across a weathered surface of shingles, on which were pinned more plaster letters which gave the audience a hint about what was to come, as well as suggesting the recurrent symbol of the ocean tide.

"They say that when a man becomes a preacher he receives a Divine call. But there is another

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call. . . Persistent, relentless as the drumming ocean tide. . ."

We found by panning diagonally, the bugaboo of centering was made easier, and that by shooting at 64 frames we got a smoother, more readable effect.

The simplified script read something like this:

SEQUENCE 1

Location shot. Outside Gospel Mission. A small vacant shop front with its windows painted white. In one window is a large Gospel Mission sign, above the door

CU (close-up) Sign. "Gospel Mission. Revival Meetings Nightly at 8:00 P.M. Rev. Albert Hart."

LS (long shot) Gospel mission from across the street. A Packard drives up in front, parks.

MS Widow Green steps out of car, slams door and walks toward mission door, anxiously, as if she is late.

MS Door opens inside mission, and Widow Green steps in. Her face lights up as she sees—

SEQUENCE 2

Studio shot. Inside the Gospel Mission. At the far end is a small stove and near it a reading stand, also a small table with a pitcher of water and a glass on it. The walls and floor are bare. Three benches face the reading stand. They are filled with people, mostly women. Rev. Hart is behind the reading stand, exhorting his flock with great emphasis on hand gesture.

As mentioned before, simple sets were used. A large studio room was the Gospel Mission, and all extraneous furniture was moved to the sides, out of camera angle. Remember, cutting does it. For instance, the gospel mission exterior and interior were nowhere near each other; the empty store front was downtown, the interior way up on the hill.

Widow Green is opening the mis-door. The sign over the door tells us it is a mission, although actually it was an old warehouse. Cut to Widow Green stepping through (shot from inside) was somewhere else. It could be any conventional size doorway. It wasn't either the interior or exterior of our gospel mission, but some other door which matched and had a street background behind it.

You get the idea. By judicious camera angles and careful cutting almost any effect can be achieved. Show the actor confidently strolling up the steps of the biggest mansion in town, then show him from inside slamming any door behind him, and the audience is perfectly willing to accept the fact that he is inside the mansion.

What Widow Green sees is Albert Hart, and the way she reacts in the next close-up makes her feeling for him very clear. He stops sermonizing and greets her. This allows the audi-

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ence to examine him further and decide that he must rather like her, too. There's something possessive about the way she drives off with him after church. The flourish with which she makes out a check for him at the entrance of her palatial home gives us more business. The audience sees a rather smug, obvious future for them both.

But no. . . .
The bridge symbol of the drumming ocean tide swoops across the screen. Then more water (the Bay) and the camera pans swiftly up across a sign saying "Beer — Wine — Seafood" painted on a cafe wall, to the swinging sign in front. "THE TIN ANGEL." The camera pauses here. Then a dissolve to Lena inside, singing.

Low-key lighting. Heavy spot on Lena, standing by the piano. The garish light emphasizes her heavy make-up, her glittering jewels, her voluptuous dress. The edges of the cafe dwindle into heavy darkness to give a somewhat sordid effect. Lena shakes in rhythm to her song. The piano player drags on his cigarette boredly, with his fingers constantly flying. First a long shot to establish the setting, then the camera picks out various facets. The jeweled pin glittering in Lena's hair. (This pin becomes an important plot "gimmick" later on.) The piano-player's flying fingers. The drink at Lena's elbow. The owner, behind the bar, smirking. To further the action and characterize both Lena and the cafe owner we have Lena flirt with a customer, who leers back at her drunkenly and pushes money in her hand when she finishes singing. The cafe owner notices and smiles.

Startling contrast was aimed for between the earlier sequence and the cafe sequence. Earlier we used natural camera angles, natural lighting, and slow tempo. In the "Tin Angel" grating spot-lights, unnatural angles, and quick almost jerky tempo was used. The attempt was to suddenly transport the audience into a slightly drunken world.

Incidentally, the "Tin Angel" is real, but not a bit like we pictured it. It's a swell place to have a beer and listen to dixieland jazz.

(To be continued)



"This hospital bill coming up will convince you it would have paid to have a telescopic lens."

June Bride

• continued from Page 191

the church door. This will establish him for record purposes because it is doubtful that you will be permitted to film the actual wedding due to lights, etc. After all your establishing shots are made you will then be ready to get that portion of the wedding that will have to be done on a hit or miss basis. The arrival of the guests, the maids of honor and finally the bride herself. A word of caution might not be amiss here on getting the shot of the bride. If she should arrive in a black car and it should be a bright sunny day with the sun directly overhead be sure and have her move away from the car before shooting. Particularly if you are shooting color. The sun has a tendency to play tricks and will reflect blue off the top of a black car and you are apt to pick up some of this reflection if you have her stand for a few moments at the car for her picture. And a blue cast on the bride's face might give all and sundry the feeling that she is scared blue. She would not appreciate this shot.

During the actual wedding you might have to just count time and cool your heels on the outside. But the wedding sequence can be photographed and covered at a later date with the intercutting of close-ups. The wedding march can be symbolized with a close-up of hands at the organ. Then a close-up of the bride's feet as she starts the march down the aisle. The same will apply to the groom. A close-up of the bible being opened and the ring placed on it and then to a close shot of the ring being placed on the finger. Then back to the hands on the organ will take care of the wedding proper. Careful handling of the close shots will make the audience feel that they have actually witnessed the wedding. The exit from the church will be accompanied with the usual shower of rice and old shoes and it is here that a lightness can be given your film if you try for reaction shots of the participants.

Then to the home for the reception and the proverbial cake cutting. Here you will, no doubt, be able to set up lights and get some good interiors which can be carried thru to the logical ending of the bride and groom driving off for the honeymoon.

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have you to offer? TED KRUGER, 3145 N. Broad St.
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cameras! Name your own trade-in values! Buy new
still-movie outfits. All Brands! Exceptional SAVINGS!
Write: SPERGEL, 225 Buffalo Avenue, Brooklyn 33, N.Y.**

● **IMMEDIATE CASH for your sound films; 8-mm
16mm equipment etc. LINDEN MOVIE SERVICE, P. O.
Box 24, Linden, N. J.**

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● **SEND \$3.00 for membership card which entitles you
for one year's exchange of 16 sound films 50¢ per reel.
JOHNSON'S MOVIE SERVICE, P. O. Box 369, Hutchin-
son, Kansas.**

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● 8MM or 16MM \$3.00 year membership fee entitles you to special 50¢ exchange rate. 400 ft. \$1.00 plus Cine Press Card. United, 1417 Stevens St., Phila. 24, Pa. Plus other privileges.

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LABORATORY SERVICES

● REVERSAL or negative motion picture processing: 100 ft. 16mm, \$1.00; 50 ft. 16mm, 75¢; 25 ft. double 8mm, 50¢. Prices include return postage. RITTER FILM SERVICE, 715 South Addison Avenue, Villa Park, Illinois.

● LABORATORY projection reels 8mm and 16mm, good condition. We allow in trade 3¢ for 50', 4¢ for 100', 2¢ for 30' sizes. Ask for our DELUXE 60 page catalog! ESO-S, 47th & Holly, Kansas City 2, Missouri.

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● NO Negative? Send picture or transparency and one dollar for new negative and two 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Ave., New York 52, New York.

● FOREIGN-make color and b&w. 16mm., 8mm., and 9½ mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th & Holly, Kansas City 2, Missouri.

● SOUND RECORDING at a reasonable cost. High fidelity 16 or 35, Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Avenue, Cleveland 3, Ohio. Phone: Endicott 2707.

● CAMERA MAGAZINES, 16mm, guaranteed brand new! 50¢ each, 6 for \$2.75, 12 for \$5.00, postpaid! Bulk film, \$4.50 per 400'. Loading instructions. ESO-S, 47th & Holly, Kansas City 2, Missouri.

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● BEAUTIFUL, PROFESSIONAL, KODACHROME TITLES for your home movies. A complete catalogue and generous assortment of short sample lengths will be sent you for 25¢. ELITE CUSTOM TITLING SERVICE, P. O. Box 526, Dept. H., Minneapolis, Minnesota.

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● GUARANTEED fresh 400' 16mm positive bulk film, \$4.50 postpaid! New 100' camera spools with cans, 25¢ per set. ESO-S, 47th & Holly, Kansas City 2, Missouri.

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● DELUXE SEPIA 20-exposure 35mm cartridges, including processing, \$1.50 with this ad. Weston 16. Mounted. ESO-S, 47th & Holly, Kansas City 2, Missouri.

● MAGAZINE 16mm film, fresh-dated, Weston 16! \$1.75, three for \$5.00, postpaid, processing included. ESO-S, 47th & Holly, Kansas City 2, Missouri.

● KODACHROME film, fresh-dated! \$3.50 double 8mm, 3 for \$10.00. \$4.25 magazine 8, 3 for \$12.50. Other types on quotation, postpaid. ESO-S, 47th & Holly, Kansas City 2, Missouri.

● SOUND CAMERA film for Cine-Voice. B-winding. Weston 100 SUPREME XXX \$5.50, Weston 16 SUPREME X \$4.50, Kodachrome \$9.50 Processing included. ESO-S, 47th & Holly, Kansas City 2, Missouri.

● SUPERIOR #3 DUPONT, 35 Millimeter Film, 100 ft. roll, 79¢. Outdated, Guaranteed. Include Postage. CROWN PHOTO SUPPLY, 883 Fairmount Place, Dept. H., Bronx 60, N. Y.

● KODACHROME 8MM MAGAZINE FILM \$3.50 Plus 10¢ postage. Dated March 1950 Super X—Surplus 8mm roll, 2 for \$2.85 Postpaid. Free BARGAIN LIST. JEFFERSON FILMS, Sandusky, Ohio.

TRANSPARENCIES AND SLIDES

● GORGEOUS GIRLS 2x2 Kodachrome: 5, \$2; 10, \$4; 15, \$6. 35mm transparencies unmounted—15 for \$1; 35—\$2.00, 60—\$3.00. 35mm negatives—10 for \$1; 25, \$2; 45, \$3. 2½x3½ negatives—\$1 each, 5 for \$5. 3½x5½ photos—10 for \$1; 25, \$2; 60, \$4. FINE ARTS FILM CO., Box 2084, San Antonio 6, Texas. COD accepted, minimum \$3.

● NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and List 25¢. SLIDES, Box 206, La Habra, California.

MISCELLANEOUS

● DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25¢ HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5, Calif.

● RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth Street, Minneapolis 2, Minn., authorized agents for Eastman, Argus, Revere, Bell-Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

● REPERFORATION any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed \$2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th & Holly, Kansas City 2, Missouri.

● "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

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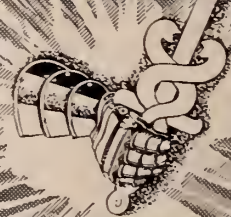
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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

JUNE 25[¢]
35¢ OUTSIDE U. S.



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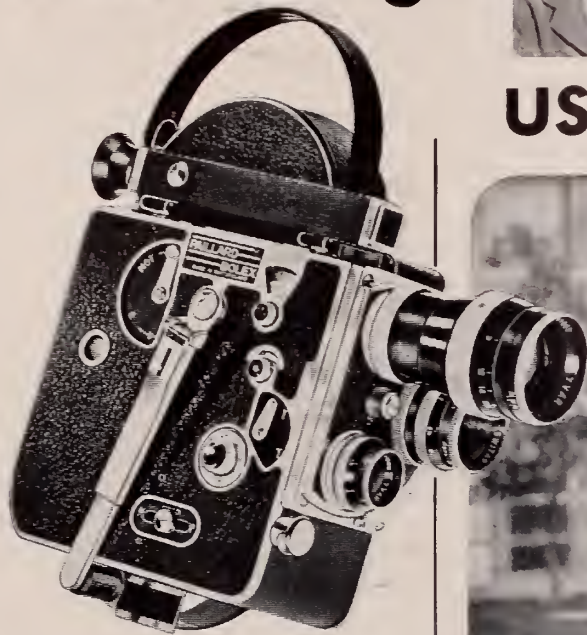
★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Paul C. Vogel



1949 Academy Award Winner, black and white Cinematography on the M-G-M picture "Battleground"

uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that gives you critical visual focus through the lens, from behind the camera... and at no increase in price! Available for older Model H cameras, \$43.41, Fed. tax inc.

Here's why PAUL C. VOGEL Prefers the Bolex H-16

★ New Bolex Eye-Level Focus ★ Automatic Threading ★ 3-Lens Turret Head ★ Tri-facial Tubular Viewfinder ★ Parallax Correction Down to 18 Inches ★ Facal-Plane Type Shutter 190° ★ Needs Oiling Only Once in Three Years ★ Frame Counter Adds and Subtracts ★ Cable Release Can Be Used ★ Audible Footage Indicator ★ Footage Counter Automatically Returns to Zero ★ Variable Speeds from 8 to 64 Frames Per Second ★ Camera Can Be Motor Driven ★ Hand Crank Operation 100 Feet Forward or Reverse ★ Camera Can Be Used for Printing ★ Single Frame Exposures 1/20 sec. to 1/25 sec. ★ Time Exposure ★ Single Claw Operation Adaptable to Sound Film.

*The Heart of a Perfect Picture is a KERN-PAILLARD LENS



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FOR THE BOLEX H-16

Switar 1" f/1.4\$183.75
Pizar 1" f/1.5 97.00
Yvar 15mm f/2.8 75.75
Yvar 3" f/2.5 128.34

FOR THE BOLEX H-8

Switar 1 1/2" f/1.5\$160.42
Yvar 25mm f/2.5 68.25
Yvar 36mm f/2.8 89.54

Kern-Paillard lenses, for Model H cameras, are in focusing-mount, fully color-corrected, specially coated.

(Lens prices include Fed. tax)



MONNA KNOX, Hollywood Movie Starlet, is shown here in actual enlarged frames from a Home Movie sequence made by Paul C. Vogel with the Bolex H-16. This fine enlargement is possible because the exclusive shutter mechanism of the Bolex, in combination with its fine Kern-Paillard® Lenses, assures faultless registration of the image on the film.



The BOLEX H-16 Less Lens, \$282.50 (no Fed. tax)

WHETHER you prefer color or black-and-white for your Home Movies, you can depend upon Bolex to give you the exact picture you want every time—in every climate... under all conditions! And with the "gadget-less" ease of operation that Home Movie Makers demand!

Created and produced by exacting Swiss precision craftsmen, Bolex Model H cameras are faultless instruments preferred by amateur picture makers the

world over because Bolex gives them professional results!

See your Bolex dealer today and get the "feel" of a Bolex. Handle it. Sight it. Check its "gadget-less" operation. You'll learn why America's foremost Cameramen prefer the Bolex for their own Home Movies!

NOTE: The Bolex Model H Camera is available for either 16mm or 8mm film size—exactly the same camera in every detail.



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Bolex Cameras are sold and serviced through leading camera dealers everywhere.

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Gentlemen: Please send me free descriptive booklet on Bolex cameras and Kern-Paillard lenses, and name of my dealer.

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HM-650

CAMERA HIGHLIGHTS

for
AUGUST 1950

Compiled by A. H. Marble

The vacation month of August presents many opportunities to film festivals and special events throughout the country. Among the hundreds of such festivities, lack of space makes it possible to mention only a few. Occasionally festival plans are changed at the last moment. To avoid disappointment, the prospective photographer should, before starting a trip, obtain the latest information direct from the locality he plans to visit.

ALABAMA

MOBILE—Alabama Deep Sea Fishing Rodeo is held in Mobile, August 7, 8, 9. A chance to photograph some of the fighting big ones in action.

ARKANSAS

MADDUX BAY—Bow and Arrow Gar Hunt, when there is an opportunity to film a combination hunting and fishing tournament.

LITTLE ROCK—Amateur Golf Tournament, August 24-25, a sports competition of national interest to cinebugs.

CALIFORNIA

CHULA VISTA—Fiesta de la Luna is near the border of Old Mexico in Mid-August. It includes a historical pageant of Old Spanish pioneer days.

NEWPORT HARBOR—Race Week in Southern California with all types of sailing vessels in action.

SANTA BARBARA—La Fiesta is a gay community party where even the spectators wear vivid costumes of the days when California was part of Spain.



Dude ranching is a favorite August vacation.

COLORADO

COLORADO SPRINGS—Horse and Colt Show, August 26-27. On parade for the cameras with a background of the high Rockies.

IDAHO

IDAHO FALLS—Warbonnet Roundup, a rodeo that never fails to deliver its share of camera thrills and spills. August 9-12.

ILLINOIS

SPRINGFIELD—Illinois State Fair between August 11 and August 20 holds a wide variety of camera material, in the heart of America's farm country.



Baby parades with drive-in food service is film material.

KANSAS

ABILENE—Wild Bill Hickok Rodeo, August 21-25. Plenty of chances for action and local color in the heart of the cattle country.

MICHIGAN

MUSKEGON—National Class A Motorcycle Hillclimb Championship, August 27. One of the best displays of motorcycle skill and daring in the country.

CHARLEVOIX—Sportsmen's Carnival during August 11, 12. A wide variety of sports events as well as the latest equipment.



Well framed scenics can introduce your vacation travelogue.

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PROJECT**

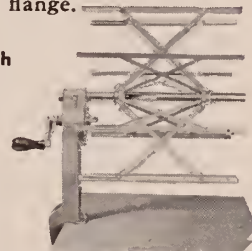
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IN HOURS**



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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

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Simple, Portable. Dries film in 10 minutes.

Reel collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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FILM DRYERS

Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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CLUB NEWS

CINCINNATI Movie Club "Mahawr Farm," by Mr. and Mrs. Harry Weber. In 16mm color, showing flowers and other plant life, animals and insects.

EAST RAND South Africa Movie Club—"The Cache at Cathkin Peak," "The Pest of Uvongo," "The Mystery of Cathedral Peak" and "Reggie's Special Treasure," all by Dr. S. S. Hayward of the Amateur Cine Club of Johannesburg, So. Africa.

NEW YORK, N.Y. Metropolitan Motion Picture Club—"Ten Gallons of Gas," by Leo Caloia Los Angeles; "Sun Valley in Summer," by Mrs. Mary Jessop, highlighting winter sports in mid July; "In The Sky Over Miami," by George Merz, a picture of Miami as seen from a blimp, with sound effects.

SAN DIEGO Amateur Movie Club:—"Hawaii Calls," a Kodachrome, by Lt. Jack Neiman.

RICHMOND, Calif. Movie Camera Club projected a two-hour program of pictures as guests of the **BERKELEY**, Calif. Movie Club.

ALBANY, N.Y. Amateur Motion Picture Society—"Angling on French River," a 16mm Kodachrome, by Harry Groedel, of the Metropolitan Motion Picture Club of New York.

NEW YORK, N.Y. 8mm Motion Picture Club—"Cielito Lindo," a 1000 foot travelogue, in color, by B. E. Cawley, of Denver.

MINNEAPOLIS Cine Club—"Celluloid College," a film to show many basic camera techniques.

ROCHESTER, N.Y. 8mm Club, "How to use Filters," an educational film, accompanied by a lecture on the subject by Harris B. Tuttle of Eastman Kodak co.

CALGARY, Canada Amateur Motion Picture Club, "Jungle bread," 16mm sound on Color. This was filmed in the jungles of Dutch Guiana and describes how the primitive peoples of this area found how they could obtain their flour from the poisonous roots of the bitter Cassava plant.

WILMINGTON, Del. The Delaware Cinema Society, just organized, has the honor of being the first active amateur cinema club to be formed in the state of Delaware. One of the major aims of this club is to record the historic events of this area. An open invitation to 8 and 16mm amateurs is extended. Information can be obtained from Thomas P. Dougherty, 202 East Ave., Holloway Terrace, Wilmington.

MEXICO. Rev. Lawrence Aber, Chaplain, Wounded War Veterans Retreat, 2a, del Volador #12, Patzcuaro, Michoacan, Mexico, tells us that he and his friends would enjoy correspondence with photo fans, particularly veterans.

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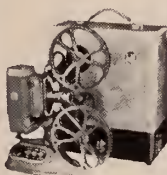
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This 8mm projector shows your own precious movies in all their full brilliance and color. Theatre performance in your own home. Including smart Fleetwood carrying case. \$139.50

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DeJUR "EMBASSY"
Precision-built magazine-loading 8mm camera. Covered in beautiful brown leatherette. Performance features you'd expect only in a camera selling for much more than \$99.50

All prices shown are list prices with Fed. tax included.



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Never before a precision engineered camera with features like these: "Pull-Press-Click" (new simplified loading); "no jam" gate; built-in exposure guide; long run motor; lifetime guarantee; click-stop color corrected f/2.5 lens — and many more — selling for under \$100. So easy to operate . . . so simple to use . . . it's the perfect family camera!

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CINE ROUNDUP

ACCURATE PHOTOGRAPHIC EXPOSURE CONTROL

WHETHER you go for Grable or Garson, a glamour girl is to a movie camera just a group of assorted reflectances. The same goes for any photographic subject, animate or inanimate, and these reflectances range in value from as low as 2 percent for black velvet to as high as 80 percent for a white blotter.

These points were made by Captain Don Norwood, of Pasadena, California, at the closing session of the 67th semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel, in Chicago.

Reporting on developments looking toward more accurate photographic exposure control, Captain Norwood asserted that recent advances in the calibration of lens apertures, increasing use of color films of the monopak type, and other advances in the motion picture field call for more accurate methods of measuring light.

Pointing out that there are four factors involved in exposure control—(1) the subject, (2) the film, (3) the light, and (4) the camera exposure controls (the diaphragm in the lens, and the shutter)—he stressed the fact that the same light which travels from the sun or a lighting unit to the subject is that which, modified by the various reflectance values of the subject, finally impinges on the film.

"Many different exposure-producing values of brightness usually pass simultaneously through one setting of the camera exposure controls," he said. "The setting of the controls is not a function of any or all of these brightnesses, as has been held in some quarters, but is rather a function of the incident illumination."

However, he pointed out, the photographic effectiveness of the incident light changes in value as the light source changes position with respect to the camera-subject axis. If the light source were located directly behind the camera, he explained, all parts of the camera side of a three-dimensional subject would receive illumination from that source, and the photographic value of the incident light would be 100 percent of its intensity. If the light source were moved to a point directly behind the subject, the photographic value would be zero. Photographic values of 75, 50, or 25 percent, respectively, are obtained with the light source located so that the light-subject axis forms an angle

of 45, 90, or 135 degrees to the camera-subject axis.

Offering a formula for the determination of "effective illumination" on this basis, taking into account the intensity of illumination and the relative positions of observer, subject, and light source, Captain Norwood said it is believed to be a new concept and has considerable significance in photographic work as well as some phases of general illumination.

Showing how the new formula can be used to determine correct exposure control settings, he then described two new light meters which have been designed to evaluate effective illumination.

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Selection of the student is made by the university where the fellowship is awarded. The only qualifications prescribed by the company are that the student be in the last year of training for his doctorate and possess demonstrated ability in his major field, a high degree of professional or technical promise, soundness of character and financial need.

KODAK LEAFLET

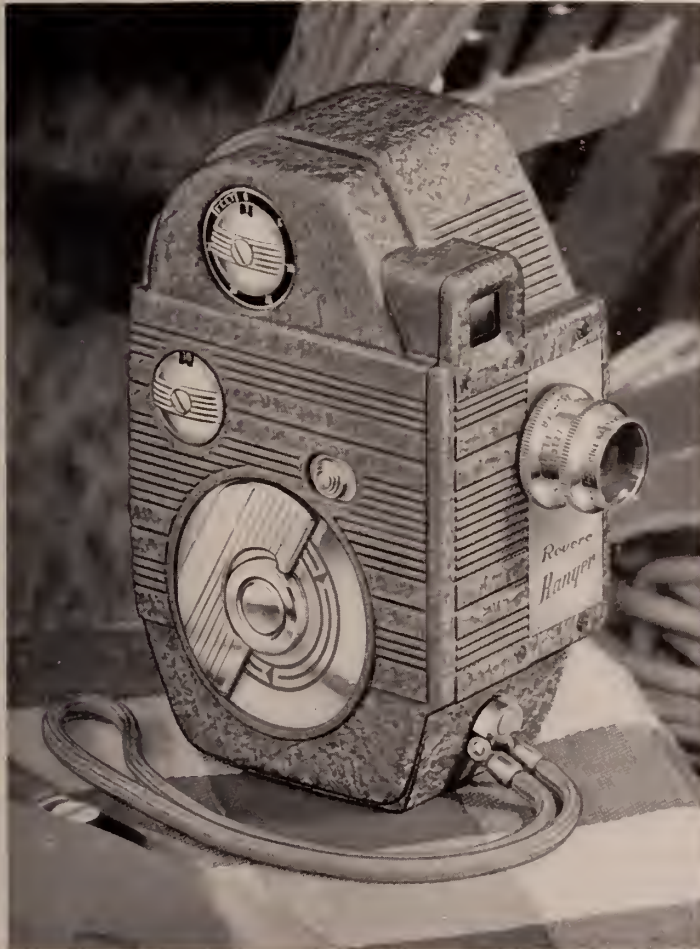
Eastman Kodak Co. has issued a leaflet, "Filter Data for Kodak Color Films," which may be obtained by writing Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y. Punched for Kodak Data Book, the leaflet also contains information on Kodak Light Balancing Filters, filter recommendations for various light sources, special applications of filters, stability of filters and filter sizes available.

HAVE YOU DEVELOPED a new camera gadget or unusual method of filming? If so, why not show it with others by describing it for our Cine Workshop?

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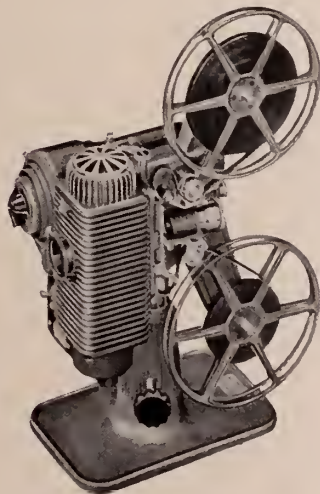
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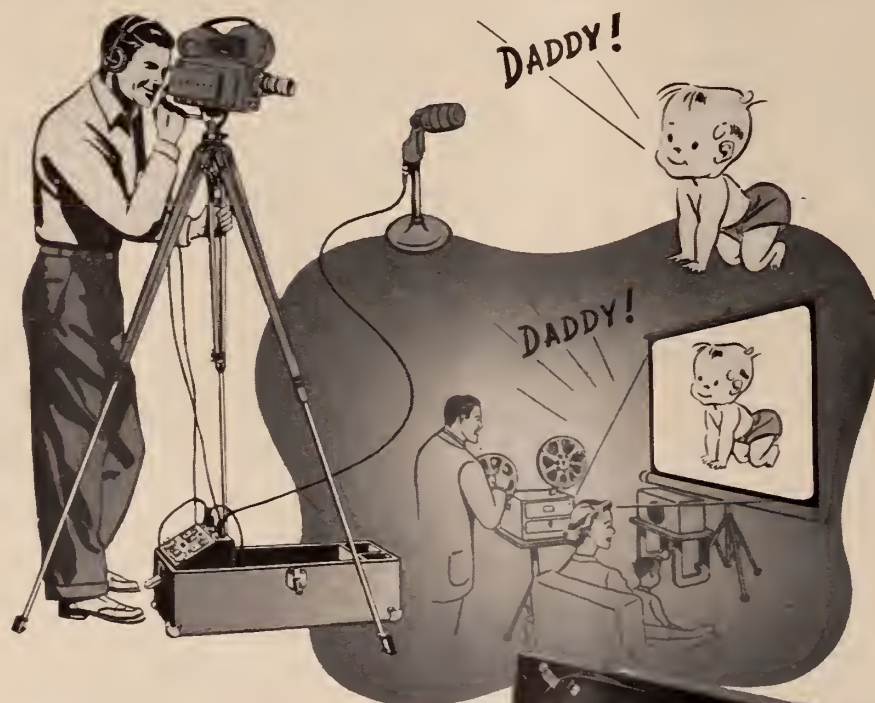
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"Cine Capsules"

GOOD PROJECTION CALLS for the avoidance of a bright glare on the screen after the end of a reel of film has passed through the gate. This glare can be avoided by placing the hand over the projector lens and holding it there until the projector lamp is switched off, or, better still, by splicing a length of opaque film on the end of the reel.

IN SPLICING, too much cement is as bad as not enough. If there is not enough the splice will sooner or later come apart; if there is too much, apart from smearing on the adjacent frames, it will cause a slight buckle in the film at the joint, and this will cause a jump when it goes through the projector gate, and possibly a partial loss of loop.

IF A HAZE FILTER is not available when needed, a deep yellow filter will help to reduce blue haze on distant scenes. However, it sometimes adds to the pictorial quality of a picture to leave the haze as it is, and not use any filter.

THE AIR IS USUALLY very clear after a storm when the sun comes out. This is a good time to take movie shots.

THE TOP OF A DESK, or table, or any stained wood with pronounced grain, makes a good background for colored titles when double exposed with white letters on a black background.

TO CHECK CAMERA SPEED, run a scrap piece of film 2 feet long (16mm) or 1 foot (8mm) through the camera. It should take exactly five seconds to pass through the gate at 16 frames per second.

WHEN A MOVIE CAMERA is not in use for a considerable length of time it is a good plan to wind it up and let it run down occasionally. This keeps the lubrication from gumming up, and keeps it worked into the proper places.

IF ONE HAS A PROCESSING drum and a drying rack, film, even though it has been projected many times, can be washed in water just the same as washing during processing. Greasy marks, of course, cannot be removed with water.



What? A "blue" sky in black-and-white movies?

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tremely fine grain and sparkling contrast—*plus splendid panchromatic color balance*—that gives nothing but superb results all the time. And when your neighbors applaud the way your screen images stand out with snap and brilliance—well, you can be sure you're on the road toward having that "pro-

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Bali . . .

Photographer's Heaven

BY HAL LINKER

Photographs by the Author

BALI—the earthly Paradise that all good photographers dream of visiting just once before they pass on to Photographer's-Heaven. Exotic and beautiful, it surpasses any word of mouth description or written word that is so lavishly obtainable. In my round the world travels, Bali was the one place that absolutely lived up to my every expectation. Singapore was disappointing. Calcutta was disappointing. But not Bali! The weather is wonderful—the sunlight is soft and diffused, giving a wonderful light for color film. The people are pleasant and their costumes and customs are so unique that everywhere you turn you find a striking new picture waiting to be recorded by your camera.

The Balinese are a strange and wonderful people. Volumes and volumes have been written about them but just one intriguing story will convince you how fascinating they are. These people are firmly convinced that the world is chock-full of the most horrible demons, all just hoping to get a chance to do harm to the Balinese. In spite of this the people are completely relaxed, easy-going and carefree! It seems that through the centuries they have developed positive counter-measures for every demon that exists and they know *exactly* what to do in every case so that the devil will be foiled! For example, a little holy water sprinkled on a dancer just before a performance will positively counteract the evil of the devils who might get angry at seeing themselves portrayed in the dance; while running the hands quickly through a flame and then over your hair will absolutely remove any clinging demons after a Kris dance. Also, twice a year there is a general cleaning-out of devils. The night before everyone on the island raises a deafening din with every conceivable sort of noise maker—horns, pots, pans, gongs, etc. Naturally, this brings all the devils in from miles around to see what all the noise is about. The next day all the people on the island stay in their house all day. The streets are completely deserted. The demons who have come from miles around are fooled into thinking that the Balinese have all deserted the island and that the noise they heard the night before was the people moving out! Thereupon the devils themselves all leave—and for a while, at least, the island is free of devils.

Several famous artists have made their permanent homes on Bali, and after you have visited the island you readily understand why they never want to leave. I visited one of the most famous of these artists, Monsieur LeMayeur, a Belgian who lives in idyllic splendor at the seashore near Denpasar, the capital of Bali. Every day is open house here. He has five strikingly lovely Balinese girls as servants. His beautiful wife, Pola, was in her day the most famous Legong dancer on the island.

They have been happily married 14 years, and she is now only 30, while he is 73. A more gracious couple I have never met. Mr. LeMayeur's work is dramatically colorful and is exclusively based on Balinese subject matter and models. His wife poses for almost all of his work, and his art is so much in demand that he now has a tremendous backlog of orders for his work that people are prepared to pay for and order sight unseen. His paintings are, therefore, all sold before he even starts them. I took many scenes of him at his work and also during the colorful banquet I had at his home on a Sunday, when the main dish was an entire roast pig—served with a flaming-red hibiscus flower behind its ear. Pola also showed me the ancient way she weaves the gorgeously colored cloth for which the island is famous.

Back in the hills is the almost unbelievable Monkey Temple. Everywhere you turn here you find the fantastic stone idols so typical of Bali. And here the gnarled guardian of the temple is ready to call his hundreds of monkey friends out of the surrounding-forest to feed from his hand if you ask him to do so. Strange as it may seem, this ancient caretaker seems to have taken on some of the appearance of his monkey friends—and most people who see my films of him remark on the similarity in appearance between the caretaker and his solemn monkey friends.

In Denpasar you will find surprisingly good accommodations at the Dutch-operated Bali Hotel. Here you may have your first contact with the harmless Gekko Lizard, which hovers near houses and is quite useful in catching small insects. It actually makes a very loud

sound of "GEK-KO" "GEK-KO" about seven times in rapid succession, followed by what sounds like brisk gargling!

On my trip I carried four cameras, two for movies and two for stills. A Bolex H-16 with three Swiss lenses in its turret carried the major burden of 16mm Color film shooting. A Victor 16mm was my spare movie camera. 4x5 Black and White stills were taken by a Speed Graphic with a f/4.7 Ektar lens, while Color stills were taken care of by my faithful old 6x6 cm. Rollei-flex fitted with the usual Tessar lens.

Here are some tips that will prove useful for those planning to take a trip by air to countries like Bali as

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THE AUTHOR

Hal Linker, professional photographer, lecturer and world traveler was born in New York and attended schools in various parts of the country. During World War II he was on Intelligence Officer in the U.S. Navy as well as official fleet photographer. He speaks Spanish, Japanese and French with a working knowledge of German. Mr. Linker is now filling lecture dates over the country.





(above) Haze over New York's Central Park makes for dramatic filming.

(left) Cities mean trains, action and human interest.

It could well begin with the first dim rays of the sunrise and end at about midnight, everyone tucked in bed once more. In between, the day's beginning, people going to work, children on their way to school, the big noon-hour rush, dinner time, relaxation in the evening, etc. As an amateur movie-maker, you have probably spotted dozens of good shots around the city that you would like to film some day. Here's your chance to use them all! And remember, you don't have to really shoot the scenes in one day. Take as long as you wish, just making sure that changes of season aren't too obvious.

Perhaps you have already taken several rolls of random scenes around the city in which you live. Somehow, you

Meet Your City On Film!

By CHAS. L. ANDERSON

HOW WOULD YOU like to shoot an amateur film that's interesting from start to finish and sure to be a favorite with everyone? "That's for me!" I can almost hear you shouting. "But what kind of subject are you talking about? Remember, I don't

have a professional budget to work with."

The subject in mind is your own city, and the budget shouldn't include much more than just film and photo-floods. Your picture will show the story of one day in your town or city.

realize, these scenes just don't "click" together the way a completed picture should. The trouble is almost certainly that you don't have any theme or device to connect them. There is no "gimmick," as the Hollywood production men say. This article will show you how a picture can be based on the theme of *time—the time occurring in one day*.

A good opening shot would be of the city at night, lit only by the deep blue glow of moonlight. If you're shooting in color, this can be easily accomplished in daylight by using a bluish filter and underexposing. Blue Cellophane is perfect for this purpose.

Then the first dim rays of the sunrise. A few cuts bring us to the full sunrise, and our day has begun.

A big close-up of an alarm clock ringing suddenly fills the scene. Cut to a shot of a man looking angrily at it and turning the darned thing off. He gets up. Incidentally, here's another advantage with this type of picture; you and your friends can have the fun of acting short bits that can all be used in the film. There's no need to write and shoot a lengthy photoplay just to do a little amateur acting.

Next, you might like to use these shots: the milkman brings the morning milk; the reluctant riser we saw before now shaves; the paper boy delivers the morning paper; breakfast is

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CHICAGO'S FAMED LAKE SHORE DRIVE AND NAVY PIER.



FEW highlights in every young career are more solemn and more colorful than graduation, and the receiving of one's high school or college diploma is an event which deserves considerable movie-making attention and should be recorded at least for the family album reel.

If the affair is staged indoors, filming becomes difficult, since lighting is rarely ample for color work, although fast film and a wide open lens might capture some of the scene in monochrome. If you are fortunate enough to film an outdoor graduation under good sunlight, make the most of the opportunity, filming the ceremonial from all angles to insure complete coverage, particularly if the work is being done for school record. If the footage is to enhance the private film library, or intended as a gift for relative or friend, build the scenes around the central character in the case.

There are at least two ways in which this can be done.

First and perhaps easiest, film the graduation story in chronological order as events unfold. Here the movie might open with a close-up of an old alarm clock ringing madly at 7 A.M. A hand reaches out and shuts it off. A sleepy head rises up off the pillow and slowly surveys the room. The camera carries out the same effect by slow panning, finally swinging in for a close-up of a large desk calendar, on which is written: *Today We Graduate! Hooray!* The camera returns to bedside, and suddenly covers are tossed back as two feet slip nervously into waiting slippers.

Now to dress in a hurry, rush through breakfast, and off for the campus to don cap and gown and prepare for parade. The camera shows the crowds gathering on the campus knoll or pouring into the stadium. The band starts playing, and the young men and women, garbed in black and white, file in to take their places in the diploma ring.

Here a turret lens camera will prove invaluable for swinging speedily from normal coverage to telephoto to spotlight individuals, and of course the wide angle will prove useful in showing the multitudes in attendance without excessive panning.

The school dean smiles a message of pride and welcome, a minister says a prayer, the valedictorian delivers a spellbinding speech, and soon the graduating seniors step forward to receive their diplomas and special awards. It's a happy moment, what with friends and relatives showering their congratulations, gifts and good wishes, in contrast to sadder moments which follow, when fellow seniors shake hands and bid farewell for the movie finale.

The second method of treatment in-



COMMENCEMENT DAY—AND THEIR LIFE BEGINS.

Filming Graduation

By Ormol I. Sprungman

cludes the preceding script, further developed through editing and titling to include activities throughout the school years. This is intended for more fortunate students who have had part of their school career filmed with 8mm or 16mm. Perhaps these scenes are only

brief takes of school activities or news-reel shorts of special events. So much the better.

Footage taken at graduation ceremonies provides an excellent link for tying all these miscellaneous scenes

● *continued on Page 259*

Odd shots of school activities can be used in your graduation film.



Ceremonies over, and now comes the time to say "good-bye" to school and friends.





The dive directly over the camera gives a dramatic ending.

"The Call"

By EMIL PETALJA

ALL PHOTOGRAPHS BY THE AUTHOR

(continued from last month)
IN SHOOTING "The Call" plenty of close-ups were used. The quality is better on 8mm. And time and money had to be watched, so little if any experimenting could be done. Also, as this was strictly a Sunday production,

Suspense is built up by various close-ups before the leap.



In last month's issue, the author described the birth of the story idea leading up to the filming of "THE CALL." What was intended as a rather short burlesque film, eventually evolved into a serious undertaking for these artists, writers and photographers in Sausalito, California. In this concluding installment, the author describes how many little symbols ("gimmicks" to the writing and producing profession) can be used to carry an amateur producer over some of the hurdles that might appear very insincere to a skeptical audience.

retakes had to be kept to a minimum. Cast and crew rehearsed every scene at least twice.

When there was any question as to exposure we under-exposed as a slightly dark scene is preferable to one that is washed out. And the mood of "The Call" is one that lends itself to dark tones.

Every effort was made to shoot in sequence when possible. This took longer in one way, moving the camera

around to establish proportion between close-up and long shot, but it saved headaches later on. When there was a sequence of difficult or sustained action, such as the dressing room fight between Lena and the cafe owner, we had them follow through. Then the entire scene was repeated from a different angle and cross-cut. At one point in the filming of the fight sequence all accepted picture technique was cast aside and the camera was hand-held and moved pell-mell in all directions. Acknowledging that "hosing" or hand-held technique is bad in general filming, it did make for stark realism during this wild action sequence. The two principals in this scrap happened to be married and really gave out with some realism. Perhaps they had done some private rehearsing.

The camera was slowed down on the fight scenes as the action took place. So when the cafe owner lashes the back of his hand across Lena's face, the audience gets more than just a blur. They see the impact and the resultant expression. In a fast moving scene, amateur actors have a tendency to follow through so quickly that the camera can't catch the action. Yet if

they do it slowly the effect will be unnatural. The answer is, shoot at 36 or 48 frames.

Mirrors are always good, but watch your lights. We had Lena at her dressing table with the cafe owner sneaking up behind her. The "gimmick" is money she is holding out on him. She sees him through the mirror but pretends not to. You get his approach and also her reaction. This is a long, ominous scene which is closely followed by a series of quick, explosive and titled close-ups leading to the fight.

The normal everyday atmosphere is sustained in all the Widow Green sequences. She represents security and "what Albert Hart ought to want." When Lena comes in the luxurious Green living room to get the stab in the back Widow Green and the cafe owner have cooked up for her, she looks tawdry and out of place. Brilliant lighting, plus the fact that she now uses no make-up or flashy clothes, removes all trace of glamour. The device used is the same one you saw in the Hollywood movie *The Razor's Edge*, where Ann Baxter gets it. The "gimmick" is the expensive bottle of hooch the cafe owner has provided Widow Green with. She succeeds in getting Lena soused and convincing her she is better off where she was before she met Reverend Hart.

Notice how we used a device, a "gimmick," in nearly every sequence. It gives the camera something to focus on, gives the audience something to follow, and the actors something to fuss with. Money, a whiskey bottle,

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Pounding waves are used for titles and time lapse.



Garish lighting highlights tawdriness.

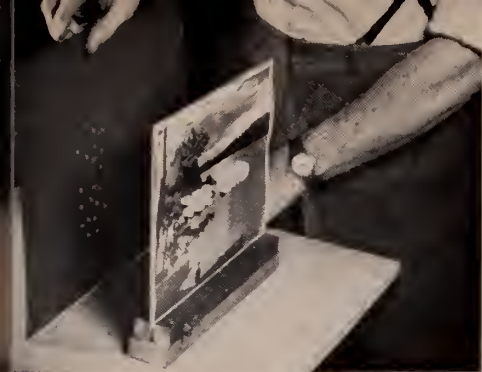


fig. 2. Black perforated card produces ripple effect.



fig. 3. Set up for unusual title effect.



fig. 4. The completed reflected title.



fig. 5. Preparation for "wipe-on" title.



fig. 6. Title with letters partly exposed

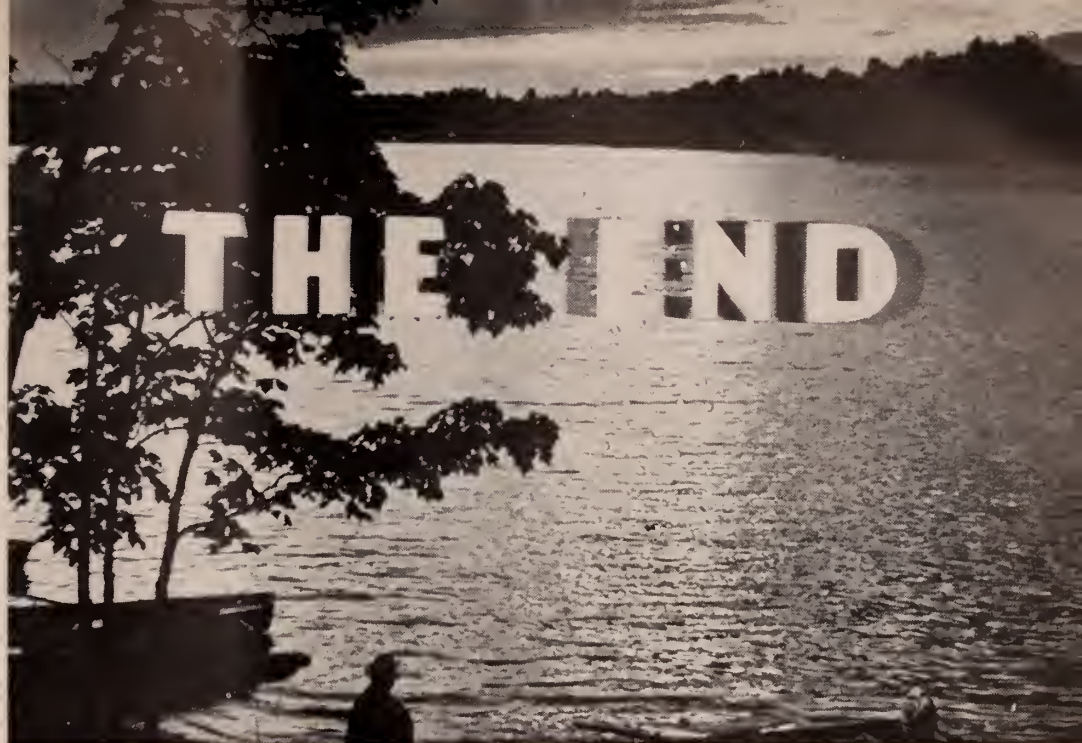


FIG. 1. RIPPLING SUNLIGHT CAN BE PRODUCED MECHANICALLY.

Ideas for Titling

By GEO. CARLSON

ONE OF THE many things most amateurs are to be congratulated on, is the fact they believe in the truism that any film worth projecting is worth titling. And titling is one of the most interesting phases of amateur cinematography.

Last month's issue of HOME MOVIES MAGAZINE illustrated and described some of the simpler methods of rear projection titling and this month a little more advanced work is described.

Fig. 1. By using the method described, it is possible to effect light ripples on an otherwise static scene for "The End" title. An 8"x10" glossy of good contrast was selected for the background,—a sunset picture, with most of the detail in silhouette. Following the rays of the setting sun a, nail or brad was used to perforate a light path over the water. Then the picture was taped to a ground glass. The title letters were cemented in place and the entire title was lighted from the front in the usual manner. Next, a black card somewhat larger than the title was perforated with larger holes but following the same pattern as the front perforations. This was illumi-

nated from the rear and when shooting the card is moved around so that the rear light rays are reflected thru the front perforations (see fig. 2). In the completed title the perforations will not be as obvious as a sharply focused still picture.

Fig 3. This illustrates an unusual effect achieved by lighting. The title letters were set up on a sheet of clear glass propped up on two cigar boxes. With sheets of black album paper placed underneath and behind to kill reflections other than those of the letters, they were filmed from a high angle. Lights were placed to shine up thru the glass onto the letters. By moving the light in a weaving manner or by using colored cellophane in front of the lights, different and sometimes weird effects result. A title result with the light stationary is shown in *Fig. 4.*

Figure 5. This shows a layout for a title wherein a still life or title background is filmed for a few seconds followed by the lettering appearing gradually. In this case a Christmas color title was made by the cut-out letter method. The letters were cut out on a

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Attention To Details Makes Even Good Color Film Better

By LARS MOEN

COLOR FILM is in many respects simpler to use than black-and-white. Shots which would be dull and uninviting in monochrome often make sparkling color scenes. There is less worry about one tone sinking into another through insufficiency of contrast. Many amateurs of recent vintage, who have never shot anything but color, do not even appreciate the simplicity which Kodachrome and Ansco Color have brought to home movie making.

At the same time, rarely in life do we reap many benefits without a few items on the other side of the ledger, and color is no exception. It would be misleading to refer to these as "drawbacks," since they scarcely fit into that category, but it is nevertheless true that color does introduce a few definite new requirements, which we must meet if we would get the most

from those precious rolls of Ansco Color and Kodachrome.

Taken individually, the average movie maker is familiar with most of these "special tips" which will help him get maximum results from color with a minimum of failures. However, they are usually treated singly rather than as a group, and for that reason it is useful to run through the lot from time to time. In this way, we can be sure that we are not overlooking any of them, and it will help us to keep them all in proper perspective.

You may or may not find anything startlingly new, therefore, in what follows, but even if you don't you may well find that a little "refresher course" is a useful check on what you have been doing—or perhaps not doing!

The Basic Differences

First of all, it will simplify matters

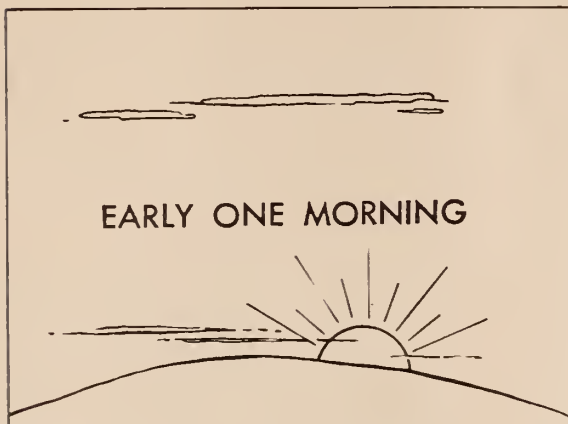
if we ask ourselves just what are the fundamental differences between a piece of color film and a piece of monochrome, then note what variations in procedure stem from these differences. In this way, things which might otherwise seem unrelated will fall into one orderly pattern.

1. Color film is slower, or less sensitive, than normal black-and-white films. The difference is quite considerable, being about two stops if we compare color film with one of the slower monochrome materials, and three or three and one-half stops in the case of the more sensitive black-and-white materials. There are known to be color materials in the experimental stage which would be as fast as most monochrome films, but we are concerned here with present realities and not

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TITLES FOR **THE GRASS WIDOW**

Use the type set titles pasted to pieces of white paper cut for use in a typewriter titler. Shoot on positive film and backgrounds will be reversed.

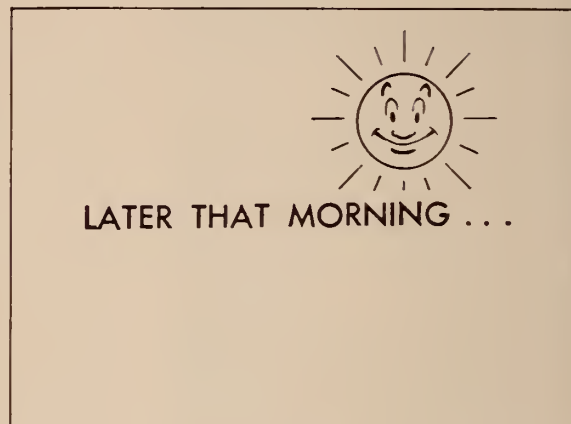


EARLY ONE MORNING

**"You're Getting to
be as Irresponsible
as Your Father."**

**"Look Everybody,
See What I've
Won."**

**"Must I do Every-
thing Around
Here?"**



LATER THAT MORNING . . .

**"This is a Fine Time
to Show up, I've
Already Finished
the Job."**

**"But he Said You
Would be Sleeping
Late and the Noise
Might Awaken
You."**

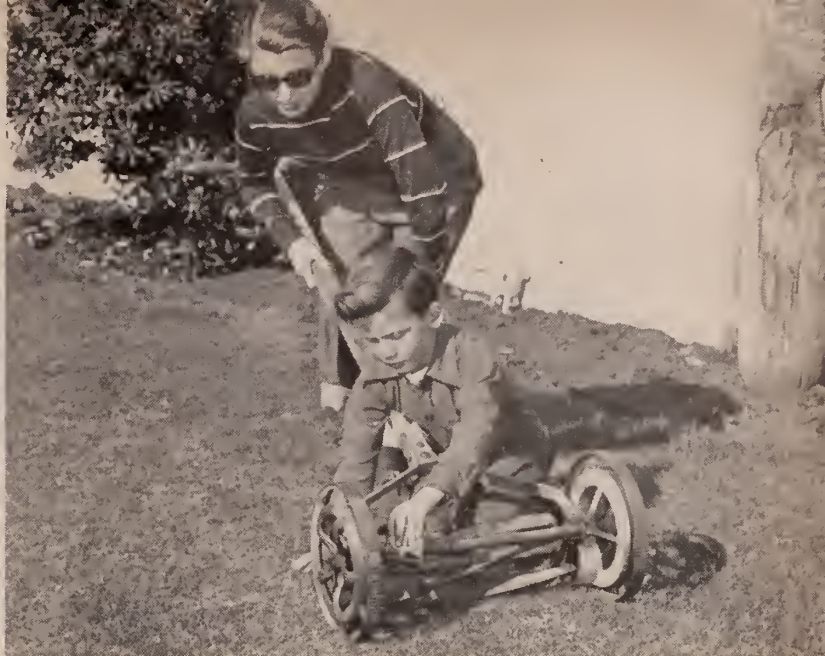
**"Maybe This Mow-
er Needs Some Oil,
You'll Find a Can
in the Garage."**

**"Your Husband
Hired Me to Mow
the Lawn. . . !"**

"I'm Hungry!"



MOTHER DECIDES TO TAKE OVER



JUNIOR THINKS HE CAN HELP

HERE is a family script, including titles, that stars the Mrs. which will undoubtedly relieve her of any pent-up Betty Grable complexes. In it the pet of the house is cast for the running gag situation and junior is costarred but not miscast as the little mischief. In addition, there is even a part for papa. Although his role in this epic is somewhat small, the purpose of this was obviously to afford him the privilege of operating the camera for the most part of its filming, and thus allow him to receive production screen credits as well as being listed as a member of the cast.

Another important factor is that the locale is not miles away from home or any other inaccessible place, but instead literally right in your own yard. Consequently there are no location expenses for travel, no wear and tear on the tires or the family, with a setting that is the most natural in the world.

Before I give you a break-down of the story, scene by scene, let me explain briefly a few important factors. First to expedite filming, certain scenes refer back to the same camera angle as some previous one. This is intended to simplify shooting by avoiding the time consuming business of changing camera angles wherever possible, or because the action in reality is continuing but has been separated by a spoken title. In such cases shoot these scenes disregarding their location in the script and splice in later any inserts or titles to conform with the continuity.

Second, in this particular story we inject a running gag of a dog digging in a favorite flower bed, much to the dismay of its owner, who is the star in this little gem. At first glance this situation may seem to pose a problem for the filmer but almost any dog with a little encouragement will accommodate its owner by digging, if some

particular morsel of food the animal relishes has been placed beneath a layer of earth. Shoot as much footage at one time of your pet thus engaged and later they can be cut up into short lengths for the running gag insertions.

Third, all the sub-titles for this film have been printed small enough to accommodate most typewriter size titlers. If your title frame takes a larger card, cut these titles out and paste them over a white background of the required size. Main, credit and end titles have been excluded herewith since many amateurs enjoy making their own or using the ones from the title pages of this and earlier issues of HOME MOVIES.

CAST OF CHARACTERS

The golfer.....	The husband
The grass widow....	The wife
Junior.....	Himself
The gardner	Who Knows?
Fido.....	The dog

PROPS NEEDED

A golf bag and clubs, an alarm clock, a hand painted sign, a lawnmower, an oil can, a few damaged flowers, a damaged

toy, a trophy or a loving cup, props for throwing which may be broken or damaged, a small football helmet and a bone for Fido.

Main Title—THE GRASS WIDOW.

Subtitle—EARLY ONE MORNING.

FADE IN—

Scene 1: Long shot. Exterior of a house to establish locale.

Scene 2: Semi close-up. Exterior of the front door opening slowly and revealing the husband sneaking out

● continued on Page 254

HELPING LEADS TO MISCHIEF



"THE GRASS WIDOW"

A back-yard movie, complete with script and titles, to start your summer filming.

By FELIX ZELENKA

ALL PHOTOGRAPHS BY THE AUTHOR

WATER BABY

If you are interested in a summertime situation for a movie sequence of the growing child in your household you'll find it's just a matter of mathematics. Take a frolicking youngster in a swim suit plus a sprinkler or a lawn hose, then subtract any fears you may have of getting a little wet yourself and the sum total adds up to immeasurable footage of good movies. Suffice it to say that this will make a welcome addition to a growing up reel.

Last summer I filmed such a sequence of my three-year-old nephew, but intensified the appealing combination of child and water by planning a simple continuity instead of a series of pot shots. The film began with the boy playing bare-footed and warm. In an effort to cool himself off he turns the hose on his feet and finding the water refreshing dashes off into the house for his swim suit, leaving footprints behind him. The camera lingers for a moment on the front door after he closes it and his sudden re-appearance is accompanied by his mother who hustles him out again, advising him to enter through the back.

From here on the film shows him scurrying about the wet and slippery lawn in his trunks or sitting on the sprinkler trying to stop every pin point spray. The funniest scenes, however, were filmed when I pressed the side of my shoe against the hose and stopped the flow of water at the very moment he began running through it. Unable to understand why his aquatic supply had discontinued, his natural curiosity causes him to examine the sprinkler and as he bends down to do so the water comes gushing forth, catching him completely unguarded. Although my audiences have given forth with all sorts of "ohs" and "ahs" at the seemingly brutal practical joke, it was a harmless stunt that by no means discouraged his playing on and one that we all consider priceless to the continuity.

Final scene shows him sitting on the cement stoop in front of the house shivering, then as he gets up and walks away leaving a silhouette water mark of his seat, a quick close-up of the spot reveals lettering on the concrete reading "the end." (By Geo. Brooks, Los Angeles, Cal.)

VACATION MOVIE TRANSITION

Now with vacation time well upon us we should be thinking of how to record these precious too few days on film. Regardless of where your vacation movies may be located, here is a sequence transition that can be employed occasionally instead of a fade out and fade in.

At the end of a series of scenes where a fade out might normally be put to use, instead pan straight up and slowly into the blue sky. Once the viewfinder discloses no identifying landmarks at

MOVIE

by THE READERS

ground level and nothing but sky is to be seen, the camera stops and the scene cuts. Then at the beginning of the next sequence, where a fade in would otherwise be the curtain raiser, begin filming in the sky again and pan straight down at the action or landscape. If the atmosphere is clear of any cloud formations it will make the transition even smoother, if not, try to compose the nebulae in the finder to look as much alike as is possible. However, while this is altogether not important one should employ such a transition when the atmosphere is apt to be somewhat unchanged and in so doing on the screen it will be difficult to note the cut position, where one scene ends and the next begins.

(By Albert Gordon, Laguna, Cal.)

ZOO PICTURE BOOK

When I first purchased my movie camera a number of years ago, I remember shooting a reel of a little girl's visit to the zoo for a friend of mine who wanted me to show him how to make such a subject interesting to a grown-up as well as a child. At the children's section of the public library we located a publication that contained huge drawings of wild animals printed on each page in full color with



"Well, wha'cha lookin' at?"

a simple but cute verse in rhyme immediately below each illustration. This was to serve us as our titles and we began filming from the start of the book cross-dissolving from the watercolor pictures to that particular member of the animal kingdom in the zoo. At the end of each series of scenes at the public park, the film again cross-dissolved back to the same page while a hand turned to the next picture which displayed a different creature and the procedure was repeated again. Not only did this serve as a smooth

transition but the book actually played a part in the continuity. At the beginning of the film we photographed the little girl in her night clothes sitting with her grandmother as the old lady begins to read out of this pre-selected publication. In an effort to bring in scenes of the child at the meangerie her grandparent explains in a title that if she will imagine herself at the zoo the creatures will come to life as each leaflet is turned. Thus we were able to show her wide-eyed reactions at the cages or throwing peanuts to the monkeys, etc. At the end of the reel the hand closes the colume and a final scene reveals the little girl asleep on her grandmother's lap. (By Conte Venick, St. Paul, Minn.)

SEASIDE TITLES

Within short order many of us will be making movies at the beach. While there, nothing would be as appropriate as titles that suggest this summer weather pastime. Although lettering your titles in the damp sand and letting the waves lap over them for a transition to the next one is not altogether a new stunt, it is seldom, nevertheless, that such efforts are made easy to read. If you have had this trouble try placing tiny pebbles or seaweed in the indentations so that the words may be seen at a glance. If properly done the waves will disarrange the set-up as much as if they were merely marked in the sand. (By Ray Denell, Lexington, Ky.)

TERRY CLOTH BACKGROUNDS

Another title for the seashore makes use of the colorful terry cloth towels for backgrounds which invariably accompanies us to these areas. Choosing one that contrasts the particular items you use for the letters is about all that need be remembered. However, with the popularity of terry cloth these days this should pose no problem. For a series of main titles I used cigarettes to form the words arranged in block-like letters and placed them on dark colored towels of various shades positioning these in a semi-circle around me with a little area of sand between each, and panned slowly from one to another. (By Ray Denell, Lexington, Ky.)

VISIBILITY ZERO

For the amateur movie technician who has the patience as well as the ingenuity to conceive a few simple camera tricks, the invisible man movie

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IDEAS

idea should prove a challenge. Relying mainly on clever stunts the plot need not be complicated. For instance, in the beginning some incidental occurrence can cause a bottle labeled "Invisible Ink" to spill, quite by accident, into a drink. Later when it is consumed by some unsuspecting person, he or she promptly disappears and from here on until the end the film can be riotously funny. If you encounter any difficulties in conceiving situations for such a plot merely imagine yourself suddenly rendered invisible and you may discover as I did that countless possibilities suggest themselves.

To establish the characteristics of the individual who later disappears, in the opening scenes of the story cast him or her as an enthusiastic practical joker. In so doing, any laugh provoking or freakish stunts that may follow as executed by our imperceptible hero or heroine would be acceptable as being true to form. To make the disappearance possible one of two methods may be employed. First and, of course, the best way, if your equipment will allow, is to cross-dissolve your character out while alone in the field. The other is to merely let the actor "pop out" of view by stopping the camera a few moments after the drink so the one selected to be invisible may step out of the picture and then continue the scene as if they disappeared.

Wet footprints or indentations in sand or gravel by stop motion may be used to show your invisible actor's movements from place to place. Thin but strong wires painted to match the background will provide for lifting and moving items about as if by an unseen hand. In the end the invisible ink wears off and the drinker returns to visibility, but is so delighted with the possibilities of being transparent that a month's supply of the fluid is purchased to continue the fun. (By Mickey Donovan, Los Angeles, Cal.)

RADIO DRAMA FILM

A friend of mine recently purchased a tape recorder to furnish his movies with assimilated sound. Although he has made no effort to get absolute lip synchronization in his films this technicality nevertheless has not prevented his actors from seemingly being heard on the screen.

While many of his former "silent" films now have a musical background and a commentary recorded to go

along with each showing including a reel of tape for each reel of film, the most exciting stunt he has achieved with this electronic device is a mystery film added to his screen fare. Copying a dramatized spine chiller from a radio broadcast he has retained the show on tape in its entirety, except for the commercials, and matched action to the dialogue. So ingeniously has this been accomplished that one almost forgets that amateurs are pantomiming the recorded voices of professionals.

In order to avoid lip synchronization many times the mimic supposedly speaking was filmed from a three-quarter backview merely going through the motions of talking. To break the monotony, the camera would often times cut to a close-up of another performer reacting to the speech or hands in the process of putting out a cigarette, pouring a drink, etc. In the musical breaks the film simply made an action transition or continued the scene without dialogue so that it blended in very well. To keep the timing of the action as close as possible to the recording, the voices were played back during the "takes" after several rehearsals, of course, and some retakes. But when the final scenes were spliced together and shown with sound the result was undeniably fascinating. (By Johnny Gilchrist, Shreveport, La.)

A HOME IS BORN

If you number among the many planning sooner or later to build your own home, why not film the progressive stages of its construction. Not only will this become more valuable to you as the years wear on, but such a movie can be made humorously interesting.

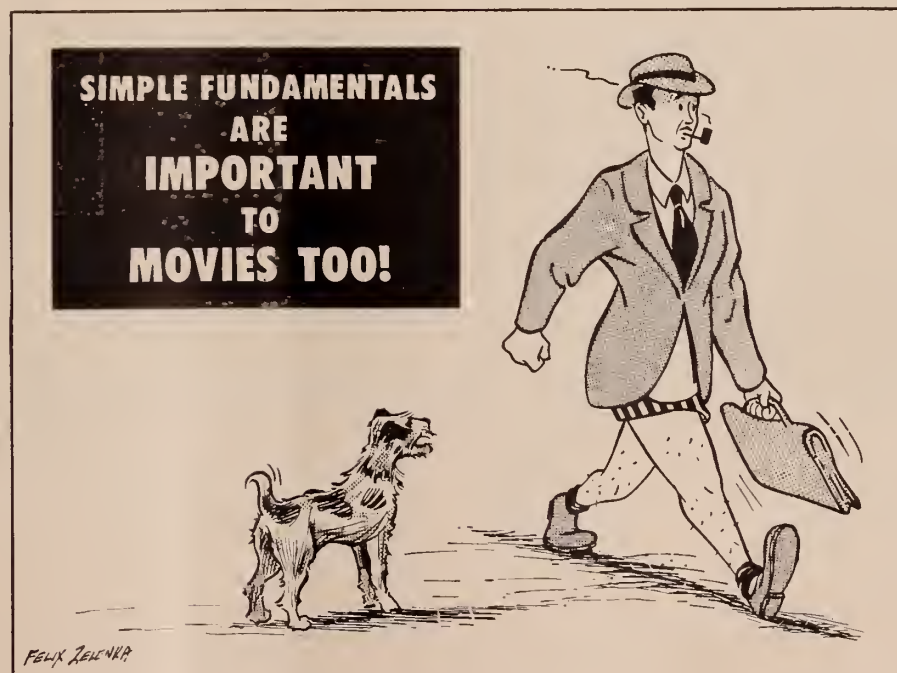
The first scenes may be devoted to looking at blue prints, discussing plans

This is . . . YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letters and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

and selecting a lot. A comical sequence may easily be injected at countless points in the picture such as pacing out the floor plans in a weed covered lot and stubbing your toe on a boulder or tripping over gopher holes, etc. Later as construction begins have the wife or yourself supervise the job while the workmen politely tolerate you, or cast yourself as a worrier who must watch the cost and dejectedly wishes he never heard of having a home built. None of this will be difficult to portray since most of us go through these torments at such times, furthermore it will tend to lend the continuity realistic humor. Then at another stage of your home's construction invariably the builders will seem to be moving about in slow motion. For this effect, film a few shots of the carpenters working while the camera runs at high speed and contrast it with a scene of the foreman seeing them move about quickly as you complain to him about wasted time. Finally in the end everything work. out fine as the moving in begins. Then at the fadeout, worn and haggard, you resolve never to go through this torture again. (By Chas. Geis, Springfield, Ill.)

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A dark brown base for wrinkles is applied and smoothed out evenly. Forehead, eyes and mouth are wrinkled and wiped off leaving the dark base to accentuate the natural expression lines.



An over-all base (two shades lighter than the wrinkle base) is patted on and carried down over the lips but not into the shadow areas such as the temple, cheek hollows, etc. Non-coloring powder is patted on and surplus brushed off.



The wrinkled areas (top photo) are re-traced with shadow, being careful not to disturb the original application. For a suggestion of gauntness, shadow is applied to the cheek hollows. Re-powder face.

SINCE you have, in the accompanying photographs, a visual outline of the successive steps in applying this particular character make-up, along with accompanying explanatory text, this interview will deal particularly with your minimum needs in make-up, additional problems you may face, and general advice to the amateur make-up man.

For the illustrated make-up, the make-up requirements are as follows:

Base for wrinkles: Dark brown.

Over-all base: Dependent on character.

If a ruddy skin is characteristic, then a dark basic color (two shades lighter than wrinkle base) should be used; if pale, a lighter shade of over-all base is indicated.

Shadow: Two shades darker than over-all base.

Highlight: Two shades lighter than over-all base.

Eyeshadow: Same color as over-all base or darker (dependent on character).

Cheek Rouge: None.

Red Foundation: For stripping vein points, if desired, and for lining the lower eye ledge.

Pencil: Brown, for additional accent on wrinkles, if desired.

Mascara: None.

Powder: Tru-Glo non-chromatic or plain talc.

Hair Whitener: Depending on character.

In preparing for any make-up application, it is essential that the amateur photographer and or make-up man have a suitable dressing table with a good mirror. Proper lighting is of tremendous importance. Preferably, it should be fluorescent and equal in intensity to bright sunlight. If this is not available, the make-up should be executed in good, strong, natural light.

The dressing table top should be of

sufficient width and length to accommodate all make-up to be used, as well as necessary implements, such as brushes, curling iron and stand, etc., etc. Make-up should be laid out in sequence of use, as well as brushes, sponges, pencils, puff, animal sponge. The last is cut with a scissor to desired size.

Abundant cleansing cream should be kept on hand, as well as cleansing tissues. Additional cleansers are soap, mineral oil, liquid make-up remover, and abolene. Dissolving agents for adhesive (such as rubber liquid adhesive, collodion, gutta percha, etc.) are alcohol and mineral oil mixed fifty-fifty; acetone; ether. In using the last three, care should be taken that the fumes or the liquids themselves do not enter the eyes, as they will burn. It is advisable to have another person

Cha

Black &

fan whoever is using such dissolving agents around eyes or nose.

In addition to foregoing requirements, the dressing table accessories should also include hand mirror, orangewood sticks, comb and brush, scissors, towels for removal of make-up, absorbent cotton, nail file, pins, tweezers, safety razor, vaseline and



Highlight coloring should be applied to all protruding points of the bone structure of the head, such as cheekbones, bridge of the nose and nostril side-walls. Maunds of the wrinkles are painted up further with brush.



Eye shadow is applied only to the inside corners of the eyelid. An animal sponge is used to stipple red foundation lightly over the skin areas to simulate the red vein points often discernable in older skins.



(left) A fifteen-year old model appears wary as he prepares to undergo a make-up transformation by Frank Westmore. Model will progress to a 45-year old man.

(right) The fifteen-year old boy, thru the magic of make-up, has progressed to the middle aged man. Make-up is as important to the motion picture field as the retouch artist is to the still photographer.



Character Make-Up for White Photography

By FRANK WESTMORE

brilliantine, adhesive tape, fish skin and black white tooth enamel.

While some of the items mentioned are not used in the illustrated make-up it is well to have them on hand for experimentation in further desired character work.

Good brushes are an essential part of the make-up procedure. While the

average motion-picture make-up man has a small fortune invested in various types of brushes, it is not necessary for the amateur to go to such lengths.

A Los Angeles firm, noted for its fine brushes, can provide a minimum set for maximum needs for a price somewhere around ten dollars. Designed specifically for use by women

in street make-up, they are ideal for the amateur make-up man and include a powder brush, mascara and eyebrow brush, lip brushes, eyeshadow brush, miniature cheek rouge brush and a fine-line brush for use around the eye rims.

In approaching character make-up work, it is well for the amateur to understand the basic theory. Character make-up is really only a matter of portrait painting. The very same principles are observed, except that the new personality is painted over the subject's face instead of on canvas. Controlling factors are the character to be delineated and the basic features of the actor. It is, of course, much more difficult to execute an appearance of age on a very round, smooth, youthful face than it is on a face that has definite angles, hollows, and planes. A character make-up, well done, is by far more exacting than any form of

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Red foundation is used on the lower eye ledge, but is not extended beyond the corner of the eye. No black pencil is used. A brown pencil is used to heighten eye wrinkles and mouth wrinkles.



Completing placement of side hair and rounding out chin hair. Blending hair should be two shades lighter than the body hair and not over two inches long. When spirit gum has set firmly, comb and trim.



The moustache is always applied after the beard and cut and trimmed to the desired length and shape. Here Westmore turns the beard ends under with a warm iron.

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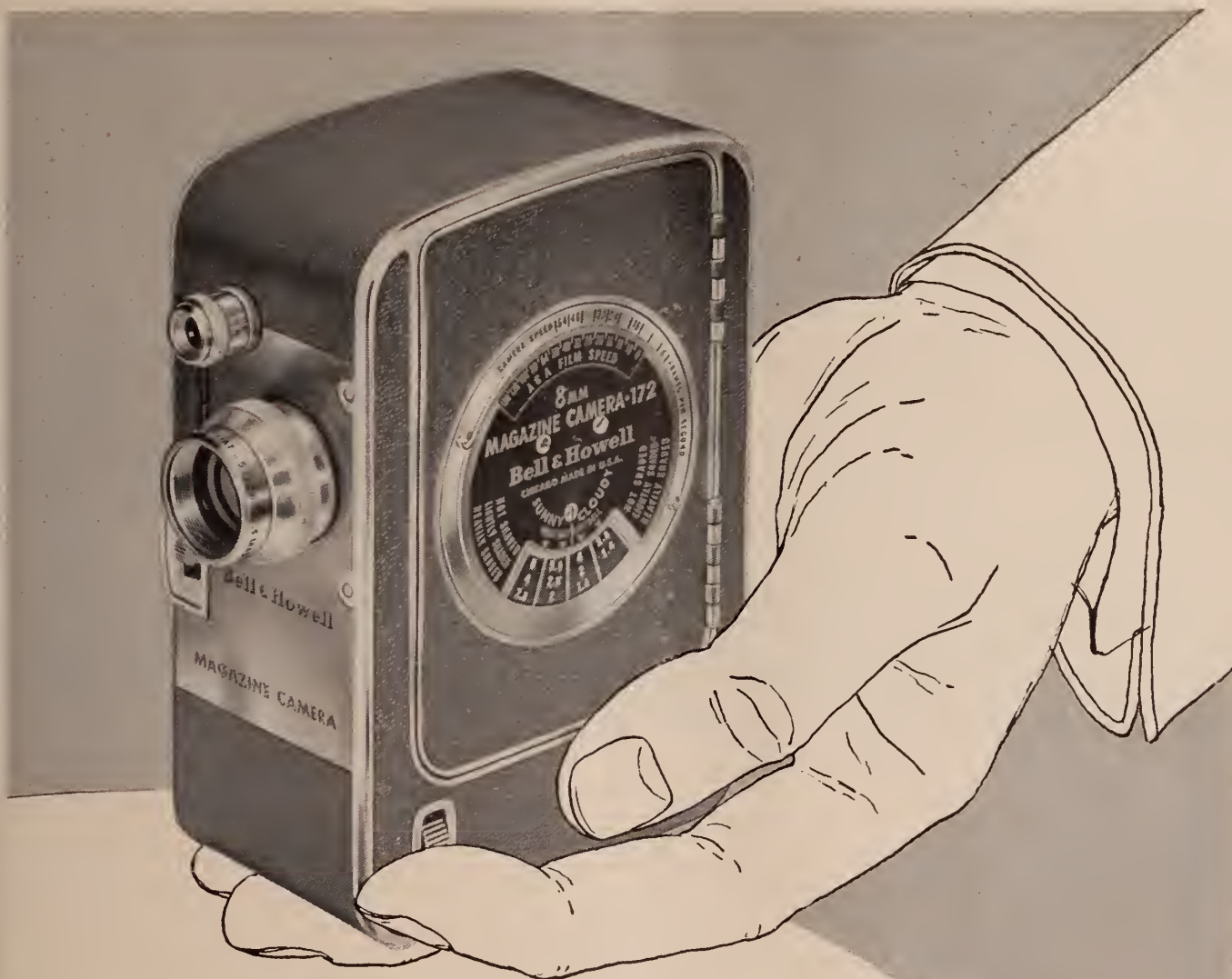
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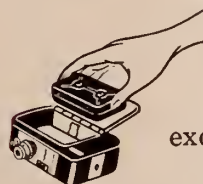
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**SPECTACULAR FIREWORKS CAN END THE
INDEPENDENCE DAY FILM**

JULY 4th - - - FILM FESTIVAL

By A. H. Marble

TO MANY cinebugs, Independence Day is the best chance they have had since Christmas to go on a filming holiday. With this great opportunity comes the perennial question of what to shoot and how to shoot it. Let's examine some of the picture possibilities of this most typically American of the holidays.

In many instances, the Fourth is a reunion for various members of the family. If so, here is a long awaited chance to get them in your pictures. Perhaps you could plan a picnic, hiking, or beach party and build a simple story around your backgrounds and the expected cast of characters. In this way you will avoid the usual stilted movie portraits that lose audiences and make them wonder why you didn't make still pictures rather than movies. Remember, if you make a narrative film, the right kind of "running gag" will often lend humor and interest to your picture.

Independence Day in most places

offers special backgrounds that can be included in your story. Parades and fireworks are dependable Fourth of July subjects, but here are the most common locales for your scenario: 1. Home and neighborhood; 2. General travel scenes; 3. Beaches and water backgrounds; 4. Mountains, hills and plains and woods. Each type of background presents certain opportunities and problems.

Parades and fireworks are common to most Independence Day celebrations. These topics afford excellent local color for your film and they can often be woven into a scenario, if you are writing one for the occasion. Remember, writing a scenario in advance shouldn't stop you from getting unexpected scenes that will strengthen your film story.

In filming parades, there seem to be two schools of thought. The first group insists that superior pictures can be secured by being down on the street with the spectators. The second group

or "rooftop cameramen" are equally insistent that better pictures can be secured of the parade by photographing from a platform or building with an unobstructed view of the parade.

Let's examine the merits of both ideas as applied to Fourth of July parades. The street cameraman has the advantage of being able to get a wide variety of shots including extreme close-ups of people in the parade as well as on the sidelines. And reaction shots of the audience add much human interest to a public event. The chief obstacle encountered by the street cameraman is that his view is often obstructed by spectators or else he gets in their way or steps on their toes literally or figuratively. Sometimes special permission may be obtained to take pictures beyond the line of spectators. One enterprising cameraman did this and used roller skates to go up and down the line of march, photographing to his heart's content.

The chief advantage of the second theory of filming parades—the rooftop method—is that an unobstructed view may be had at all times. The main disadvantage is that it is hard to change your viewpoint and secure the variety of scenes so vital to parade films. This difficulty may partly be overcome by using several lenses so as to intercut with distant shots and close-ups. Of course the ideal way completely to cover a parade is for more than one cameraman to take different viewpoints or have one person get as many different viewpoints as possible.

Now for a few pointers on the second traditional event for the Fourth of July—fireworks. Whether you film in black and white or in color you will find that night scenes of fireworks are truly picturesque—the darkness provides perfect contrast for the delicate patterns made by the star shells, rockets and aerial bombs. You will not have much success with distant scenes of fireworks unless you have the fastest lens and film. And for beach and mountain parties at night you can make your own film fireworks by burning colored magnesium flares. For

● *continued on page 248*

JULY 4th IS PICNIC DAY



The ABC's of Movie Making

"BASIC SHOTS . . .

AND HOW TO APPLY THEM"

by JASON WOODBINE

Photographs By Ray Miller
Palm Springs, Cal.



Basic Shot No. 2 — The "Who" Shot.



Basic Shot No. 3 — The "How" Shot.

IF YOU ever have the occasion to look at a lot of films made by relative beginners in the home movie field, you will probably notice two outstanding things which make them less interesting than they should be. One is that most of the subjects are shot from a considerable distance, so that we have trouble seeing who they are or what they are doing, and the other is that most incidents are shot in one continuous, unbroken scene, made without ever stopping the camera, making for deadly monotony.

After a few distressing experiences with shots in which Aunt Hannah's head was cut off, or Uncle Elmer was only half in the picture, it is not unnatural that many beginners decide to play it safe, and move the camera so far back that a troupe of trained elephants could be framed within the picture—not unnatural, but highly unfortunate. Shots made from too far away simply don't tell the whole of any story.

Rudyard Kipling pointed out, many years ago, that the story teller must answer the questions: What? Why? When? Where? How? Who? Otherwise he is botching his job. Extreme long shots tell us "where"—they show the setting or location in which all of this is taking place, but that is about all.

However, going to the other extreme would be just as bad. A whole picture might be shot in close-ups of faces; we would know "who" rightly

enough, but we should have to guess at what they were doing and where they were at the time. So, common sense tells us that what we need is a judicious blend of shots made from different distances, each distance being selected to best give us the information which that particular shot is intended to convey.

The next time you see a baseball game in the newsreel or on television, watch how they do it. First, you will get a shot from a great distance, taking in the whole ball park and the crowd. That gives you the setting, tells you what the surroundings look like, how much of a crowd there is, and so on. All of this is necessary information, but once it has been established, you don't want to look at the ball park. You want to see the game.

So, after a little of the distant shot, the camera moves into a medium distance which lets you watch action—the pitcher winding up, the batter swinging at the ball, the basemen and fielders doing their particular job, and so on.

Every now and then, it becomes im-

portant to know "who" a certain player is, or to see the details of what he is doing, and the camera moves in again, with a player's head and shoulders filling the screen.

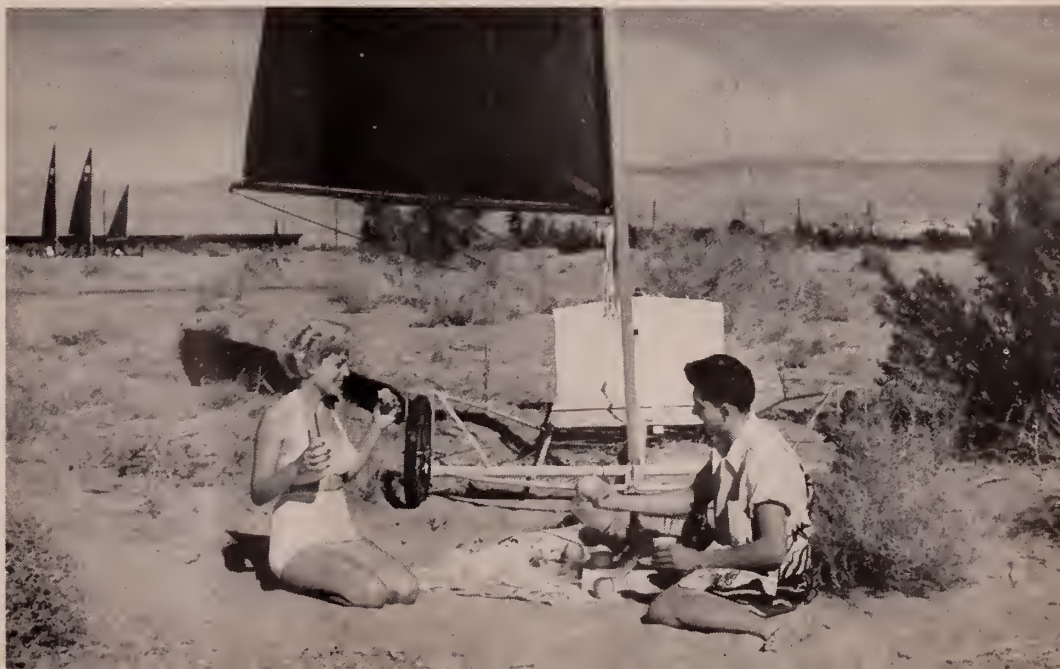
Note carefully that no one of these shots could have told the whole story. If the film were all close-ups, you would become well acquainted with the players but would have only a hazy idea of the game or where it was being played. If the scenes were all made at medium distance, we would have a good idea of the game, but very little of the players or the setting.

We have used a ball game as a simple illustration, but the principle will apply to practically any story that can be told with a camera. The points which go to make up a clear story about practically anything cannot all be seen at one uniform distance from the camera.

The first crude films that were made, at the end of the 19th century, were told in one unbroken shot made from one viewpoint, and the only reason they had any success at all is that mo-

● continued on Page 248

BASIC SHOT NO. 1 — THE "WHERE" SHOT.



I am sure many amateurs, like myself, are trying to develop a method of synchronization sound from an independent source to home movies. I have a magnetic tape recorder made by the Utah Electronics Company in Montreal, Canada, and have built into this two stages of pre-amplification and some tone expansion, especially bass, which is characteristically lacking in magnetic recorders so far.

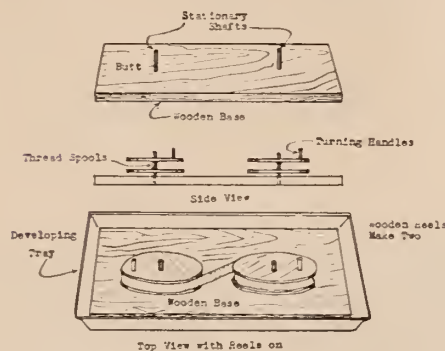
The results have been quite gratifying, and by removing the brake shoe speed control from my B. & H. projector, and substituting a high value potentiometer, as well as mounting a stroboscopic lamp and disc, I have now managed to obtain as near perfect synchronization as I believe possible with two independent units.

At our Winnipeg Cine Club we have become very aware of the effective results from the use of synchronized sound for amateur films, and no doubt the average cine amateur is less satisfied with his silent films after seeing and hearing the efforts of others who have been trying to venture along this line.—*Ivan Lambert, Norwood, Man., Canada.*

Rewind Developing Tank

Most published schemes for home-made processing outfits are for the drum or rack types. I have had excellent success with the outfit shown in the accompanying drawing, which is of the rewind type, in which the film is wound back and forth constantly during processing.

While fairly simple to make, the outfit is compact, requires only a small



amount of developing solution, and keeps the film submerged at all times. No dimensions are given, as they will vary according to the maker's needs. Mine will easily accommodate 100 feet of double-8 or 16mm film, and fits into a developing tray only 12x15 inches. The entire outfit was built of wood scrap which I found lying about the place.

The construction is almost self evident from the drawings. Ordinary thread spools were used for the hubs of the two reels. The baseboard must

be weighted so that it will not float. The stationary shafts have a butt at the top and bottom, so that the reels will not float off. This leaves the reels removable. Small brads were used to fasten the flanges to the spools.

A chemical-proof paint may be used to cover the reels if desired, and it would not be too difficult to fit a light-tight lid over the whole thing for daylight operation. A fairly heavy wood should be used for the baseboard, preferably fir or something that will withstand soaking.

The camera spool with the exposed film on it is put over one of the stationary shafts, and the film wound to the other wooden reel. The second wooden reel is then put in place, the end of the film fastened to the flange, and everything is in readiness. The developer is poured in, and should come no higher than the top of the reels, to avoid splashing. The film is then wound back and forth without stopping for the total time of development. Between washes, or when changing solutions, the whole wooden unit may be lifted out of the tray and set in any sort of pan of water. The developing tray should be fairly deep to avoid spilling.

After processing, the unit is set up on end and the film wound off onto the drying drum. The same unit could also be used as a bulk film loader.—*William O. Anderson, Portland, Ore.*

(Note: In the rewind type of tank, the film must be very well fastened to both reels, so that it will not pull loose when you come to the end. Developing time, according to Kodak, is about two-and-one-half times as long as with other methods, since the film is rolled up with only the absorbed solution available during a large part of the winding cycle. The shorter the length of film, the shorter will be the developing time, for a short piece will be wound back and forth more times per minute. Never stop winding, even for an instant, or uneven development will result. For daylight operation, rotating shafts would have to be used, with external handles. We will be interested to hear from readers who try this.—*The Editor.*)

Low Power Projection Lamp

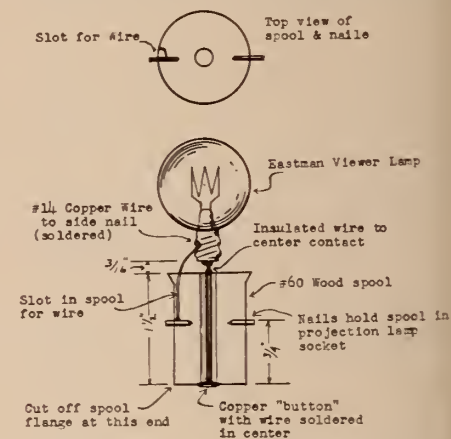
When using the projector to check film just received from the laboratory, for editing, and the like, one usually

THE CINE

desires to use a small screen nearby, as a matter of convenience. However, if the 500-watt lamp is used, the image is uncomfortably bright, in addition to which the life of the relatively expensive projection lamp is shortened by just that much.

I finally hit upon a convenient solution of this problem by adapting the Eastman Viewer Lamp, a small 110-volt lamp used in the Eastman Viewer, to fit in the lamp socket in the projector. The cost was trifling.

The main part of the adapter is a #60 wooden thread spool. The flange was cut off at one end, so that the spool will fit down into the socket. Two nails driven into the sides serve as pins to hold the spool firmly in the socket. Alongside one nail a slot is



sawed, as shown in the accompanying sketch. A short piece of No. 14 copper wire is soldered to the screw base of the lamp; this passes down the slot and makes contact with that pin. For the other contact, a piece of insulated No. 14 wire is soldered to a copper disc or button; this disc is fastened to the bottom of the spool and the wire comes up through the whole to make contact with the end of the lamp.

Provided that you have a soldering iron, it is the work of a few minutes to make one of these adapters, and the bulb is practically the only cost.—*Oliver Wilson, Maywood, Calif.*

(Note: Although Mr. Wilson designed this for use with the projector when employed as an editing viewer, the same scheme would work equally well when the projector is used as a printer. In this case, a lamp of lower brightness is also needed, and this type of unit would be easy to center.—*The Editor.*)



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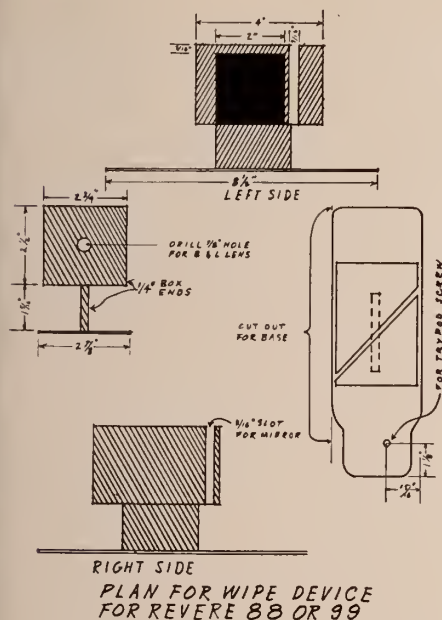
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WORKSHOP

Cheesebox Wipe Device

After reading Louis Hochman's article, "How to Make Wipe Effects," in the December, 1949, HOME MOVIES, I decided to try my luck at making one of these. I discovered that it was possible to make one up very successfully, using a discarded one-pound wooden



cheesebox as the basis. All joints were fastened with model airplane cement.

The construction will be evident from the drawings. The total cost was almost nothing. The one I have made fits either the 88 or 99 Revere camera, but on the 99 the two lenses not in use will have to be removed. It could easily be altered to fit other cameras. —Ernest Bietry, Spring Grove (Richmond), Ind.

Titling Stand

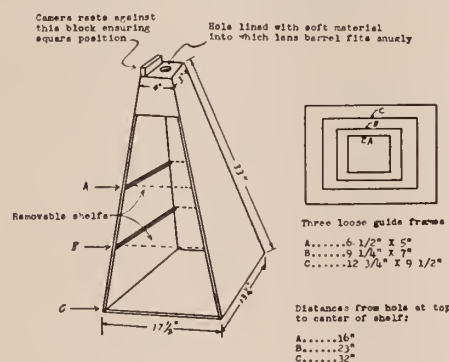
I have had excellent results from a light wooden titling stand constructed as shown in the accompanying sketch.

It will be seen that it is easily and inexpensively made. It is particularly suitable for fixed focus lenses where the distance between lens and object is critical.

While the frame may be used with the title material vertical, its possibilities when used in the position illustrated are almost unlimited. For instance—A shallow tray of blue tinted water, with floating colored wooden

letters, suitably arranged.—Letters of a child's plastic alphabet on a layer of sand or any other required background effect.—A map with a model ship, plane, or magic carpet moving across it; a magnet on a string (out of sight beneath the map) providing the movement.

The area of the lens field at the position in use is indicated by the loose



frames which are, of course, removed when shooting.

Care must be taken that the correct lens aperture is used, with compensating adjustment of speed as necessary. The dimensions shown are for the Revere 88, and the following table shows speeds and apertures for Kodachrome and Super S, assuming bright sunlight.

	Kodachrome	Super X
Position A		
Position B	f11— 8 frames	f16—16 frames
Position C	f8—16 frames	(or equivalent)
	f11— 8 frames	

The design is readily adaptable for other models, although modification of the platform at the top may be necessary. For example, the Bell & Howell would require a smaller platform with one side open for access to the trigger which is on the front of the camera.—F. S. Reams, Bombay, India.

Simple Editing

May I offer this suggestion to the beginners in editing. I've found it very valuable because I have no editor or special equipment. You need only splicer and scissors for this type of editing.

To keep from getting the front and rear of each cutting mixed up when having to do quite a bit of rearranging

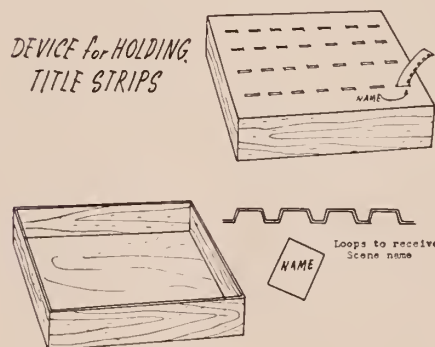
of scenes—merely take the scissors and cut a point on the "HEADS" of the scene strip, and cut a fish tail on the "TAILS" of the scene strip. Now you can leave your work for days and when you take up again you won't be straining to find the beginning and end.—Donald W. Baker, Huntington Park, Calif.

Editing Box

I am submitting a drawing showing a device I use when editing home movies.

It consists of a cardboard box lid. The box can be of most any dimension, however, not too deep. Slits are cut in the box cover through which the cut titles can be inserted then pushed on through, leaving about an inch or so of film protruding.

The cover, of course, is to be on the



box. The film will find its way around inside the box, but will not become tangled. The name of the scene can be written underneath the slit in which the film is, or a narrow piece of paper can be run underneath the line of slits. The paper is raised to form a kind of loop under each title. Small cards with the scene name can be inserted in the loop and removed when the film is edited. The narrow paper can be looped and then held between loops with scotch tape.

I became wearied trying to keep many scenes in their proper order, so devised this method which I find simple and effective.—Milo N. Brock, Santa Barbara, Calif.

Ideas Unlimited

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. Rate for each item accepted is \$2 to \$3.

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• continued from Page 244

satisfactory results with fireworks—even with a fast lens—you will probably have to open it wide to get the proper exposure.

If you plan to make most of your holiday film right at home, your problem of planning will be simplified—you will know pretty well in advance your possible camera angles. This problem will be a little more complicated if you travel away from home, as many do.

In recent years, it seems that half the people of our country celebrate the glorious Fourth by driving to some distant spot, preferably the beaches or the mountains. If neither beaches or mountains are available they just drive—it doesn't seem to matter where! If you are one of the million motorists, you will want to record your Independence Day trip on film—you'll want to photograph scenery en route, but to give depth and perspective to what might be an otherwise "sill" picture, keep some action in the foreground.

Endless miles of Fourth of July movies will be taken on beaches, and a few suggestions may be in order for water scenes. Generally speaking, seascapes are most beautiful when clouds diffuse a sun that is not directly overhead. A sun high in the sky may cause bright, unpleasant flashes which can be very distracting. Seascapes are most attractive when there is a point of main interest such as boats, islands

or clouds. When photographing the open sea, the most pleasing results are obtained by having the water occupy more or less than half of the picture space. Dividing the scene equally between sea and sky tends to be too formal and monotonous. A word of caution: in making water pictures, protect your camera from excessive dampness or the damaging salt spray of lake or ocean.

In the mountains, hills or plains, you encounter the problem of haze which not only may rob your picture of detail but acts as a reflector of blue light in the sky. Unless you definitely want to show the haze, your pictures will benefit from the use of a haze filter. In such distant shots in the mountains particularly, where there are few visible shadows, you may have a great deal of actinic light, to which the film is very sensitive. In such cases, you can cut your basic exposure, sometimes a full stop.

When filming that breath-taking scenery, don't try to get it all in, but concentrate on a few choice scenes. Then as you show your pictures, there will be no need for the time-worn apology, "This really doesn't give you any idea of the place. It's so wonderful—you simply can't get it in a picture!" For those long distant views from "Inspiration Point" your audience may get no feeling for distance unless you have an object, a tree or person, in the foreground, to help the impression of depth. Even closer views of scenery may benefit by using natural frames, like rocks or trees.

The End

Basic Shots

• continued from Page 245

tion in a photograph was still such a complete novelty that motion of any sort kept the audience happy.

Within a few short years, it had been discovered that a motion picture need not consist of one continuous scene, but that separate shots could be spliced together. From that, it was only a step to the making of shots at different distances—a practice which has become universal in films, and has also been adopted by television.

There are three of these shots which we might call basic. The first is the distant or general shot, which takes in the whole setting of a particular portion of our story. Because it is made from a relatively long distance, we call it a "Long Shot."

Next comes the shot made from a medium distance, which lets us see much more of the subject and the action, and we call this the "Medium Shot."

Finally, there is the shot made so close to the subject that we see only a

head and shoulders, or a pair of hands, or one detail of a machine or building, and this is the "Close-up."

It is important to realize, however, that these terms are strictly relative, and there is no such thing as a fixed, standard distance for any one of these shots. For a true Long Shot of the Kentucky Derby, you might have to be a half mile away. For a Long Shot of a group of dolls in a table top setting, ten feet away might be too much. It's all relative.

Since a majority of your shots are likely to be made with people, we can fix fairly closely what represents each of the Basic Shots. In shooting a person, the Close-up corresponds to a portrait. It will be made at such a distance that we only see their head and shoulders, or at most a little above the waist. In a Medium Shot, people will be cut off somewhere around the knees, as a rule. In a Long Shot, we will have them full length. They may nearly fill the picture, or it may be such a long shot that they fill only a tiny portion of the height of the screen.

(continued next month)

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

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★★★"FATHER PLAYS CAMERAMAN"

150 feet—8mm Kodachrome, by Jos. Salerno of Milwaukee, Wisc. A really fine film of a baby that maintains interest throughout. An interesting baby picture is something that is very hard to do for general audience consumption but the producer has accomplished this task very well. To quote his letter "... foreseeing the monotony of watching a baby of one year of age for any length of time on the screen, I decided to build a scenario ..." and this was done. The picture opens with Mother and Father at dinner. Mother explains that a photographer called today and wants to take a picture of the baby. The cross-cutting of close-ups and the insertion of spoken titles was very nicely done in this sequence. It also gives the opportunity of a shot of the baby sleeping as Mother looks off stage as she speaks. Father, of course, wants to know "how much" and when told—\$10.00—he chokes on his coffee and states that for that amount of money he'll take the picture himself.

Then very well edited scenes of setting up the lights and all the other equipment necessary. Again baby is brought into the picture with close-ups of Mother dressing her. Finally all is in readiness and Mother and baby take their places on the couch. Father can't seem to get the right pose and it is here that his anxiety and antics cause baby to cry, laugh and go thru all the emotions necessary for a good picture. Finally everything is as he wants it—and stepping back to take the shot he trips over the lights, hits his eye on the camera and comes up with a beautiful "shiner." Mother rushes to the ice box for a piece of raw meat, applies it to the injured eye and we fade out as she seats herself at the phone, calls the photographer, and tells him to come over in the morning for the pictures.

Let's Look At Something New!

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The Reflex Prism Scope has been re-named Kilfitt Repriscopes, according to Peerless Camera Stores, the distributor. A gunstock attachment for this scope is now available. For full information write:

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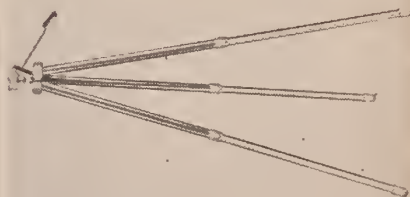
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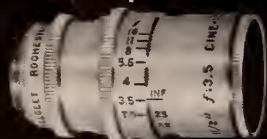
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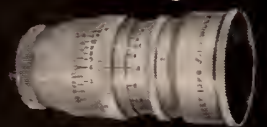


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Details

• continued from Page 236

future possibilities.

2. Color film has less latitude than monochrome, which means simply that exposure must be more exact—that it will put up less under-exposure or over-exposure.

3. Color film must be "in balance" as regards the illumination under which it is exposed, since otherwise everything will be too bluish or too yellowish. This, of course, is a problem which is almost totally non-existent in monochrome work.

4. We can no longer alter contrasts at will by the use of colored filters, since the whole scene would have a vivid predominant tint the color of the filter.

5. On monochrome film, hazy conditions simply record as hazy conditions. On color film, the excess ultra-violet records as blue which was not present in the scene, making it much more important that we remove it.

6. The undeveloped image on color film is not quite as rugged as that on monochrome, making it necessary to give more thought to storage conditions between the time it is exposed and the time it is sent away to be processed.

7. Imperfections due to inferior lenses are likely to be much more conspicuous on color film than on black-and-white.

8. Things which would be harmonious and soothing in black-and-white can jar unpleasantly in color, so that careful composition becomes much more important.

9. Extreme contrasts of light and shade are not as well rendered on color film as they can be in monochrome.

10 Developed color film is sensitive to a few things which would not damage black-and-white—hence, a few extra precautions in handling processed material.

Ample Exposure

Since color film is slower, this means that outdoors we must use a wider aperture, and indoors we must either employ more lamps, or bigger lamps, or use the larger opening. The use of the wider aperture means closer attention to the matter of focus. On a fixed focus camera it means a little less depth of field. If the lens has a focusing mount, it is worth while to pay close attention to setting it for the correct distance. If important objects are to be at two different distances during a scene, set the focus at a point equal to the distance from camera to near object, plus one-third of the distance from near object to far object. For example, if there is one person at 10 feet and another at 25 feet, and we want

both in the best possible focus at the same time, we should take the distance from camera to the near person—10 feet—plus one-third of the 15 feet between the two persons, or 5 feet—making 10 plus 5 or 15 feet. By setting the lens at 15 feet we shall have the best possible compromise.

Indoors, should we decide to use more lamps, or bigger ones, it is well to be careful not to put too many of them on any one circuit. First of all, there is the problem of blowing fuses, but even worse, because less self-evident, is the fact that if you overload a circuit the voltage will drop, the light will become yellowish and the whole picture too warm. In case of doubt, the only real assurance is a reading with a Color Temperature Meter.

Color Balance

When you buy color film, it is marked "Daylight," "Tungsten" or "Type A." If you use Daylight film under normal daylight conditions, it will be in balance—that is, grey objects will be reproduced as grey, and the scene as a whole will be free of any unpleasant overall tinge of yellow or blue. The same is true of "Type A" when used with Photofloods and of "Tungsten" when used with 3200 K. lamps.

Under all other circumstances, you must use a color filter over the lens to match the light to the film you are using. Kodak sells a filter to use when Daylight film must be used under Photofloods, and another for the opposite case. Ansco has filters for use with its Daylight film under 3200 K. lamps and vice versa.

If daylight is off color, which it is likely to be in the early morning and late afternoon hours, in cloudy weather and other weather conditions, the only way to get a fairly correct result is to use a pale blue or pale yellow corrective filter. It is practically impossible to do this with any certainty unless you have a Color Temperature Meter. If you haven't, about all you can do is avoid, as far as possible, shooting scenes under anything but normal skies in good weather during the central hours of the day. (Don't shoot too close to noon, however, or you will have ugly shadows under chins, noses, and so on!)

When shooting outdoor illuminations, electric signs, and the like, use Daylight film if you want the tungsten bulbs to look yellow, as they are. If you use Tungsten film, they will photograph white, which is fine if you have people and other natural objects, but bad if you are primarily interested in the artificial illuminations.

Another thing to watch out for in connection with the color of light is such things as light reflected off a red brick wall, or filtering down through green leaves, and the like. These may

look all right if it is perfectly obvious in the scene what is causing it—that is, if we see the brick wall, or the foliage, or whatever is responsible. Otherwise, find another spot where this condition does not exist. Indoors, colored walls can create the same trouble.

Darkening Skies

Certain subjects are extremely effective against a dark sky. Since we cannot employ the usual yellow sky filter, we must find something else. Fortunately, we can obtain the desired result very often by using a polarizing filter—such as a Pola Screen or a Marks Polarization Plate—over the lens. This only works at about right angles to the sun, which means having the light fall on the subject from the right side or the left. Look through the filter until you find the effect you want, then rotate it slowly for maximum darkening and put over the lens in the same position.

The polarizing screen will also subdue many troublesome surface reflections in the subject, as from water, snow, ice, rocks, and the like. Some exposure increase is necessary; follow the maker's instructions.

Reducing Haze

One of the first accessories which any home movie maker should acquire is a haze filter, also called a U. V. filter. This is practically colorless, but absorbs ultra-violet rays which would record on the film as blue which was not in the subject. It does not increase exposure, but it helps a great deal to subdue haze, and will give you better pictures in the mountains and anywhere that excess blueness from this source gives you trouble. It can never do any harm, and often does a world of good.

After you have exposed color film, and until it is processed, the undeveloped image begins very slowly to lose strength. It is not wise to expose half a roll today, leave it in the camera for six months, expose the other half and send it off for processing. If you do, don't expect all portions to be equally good, because it is very unlikely that they will be.

This "fading" effect is greatly speeded up by heat, so don't store color film in the glove compartment of the car in hot weather, or near a steam radiator in the winter. Likewise, don't mail it off for processing at such an hour that it will lie in a hot steel mailbox all day in the sun.

Lens Quality

Most lenses which will give good results on panchromatic film will also be quite satisfactory on color film. Occasionally, however, you may find an old or cheap type of lens which is totally unsuitable for color, and gives unsharp or blurry pictures. There is nothing you can do about this except

● continued on Page 254

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Titling

• continued from Page 235

piece of black album paper and backed with a piece of red cellophane. This card was cemented on the edges to a piece of cardboard with part cut out behind the lettering. It could also be on glass. Next heavy tissue paper was fastened to the face of the black paper and parts of Christmas cards pasted on so as not to interfere with the lettering. Lights were set up in front and exposure calculated for filming. An extra light diffused thru ground glass was also used to light the cut out

lettering from the rear. With all lights on, a black card was held behind the cut out lettering and filming started. The lettering does not appear in the title until the card is withdrawn, permitting the back light to shine thru the red backed cut out letters. Light intensity from the rear should equal or exceed that of the front lights. Fig. 6—the title with letters partly exposed.

The above methods of titling will add much to your films and give you many hours of extra enjoyment. A good title always introduces a good film.

Movie Ideas

• continued from Page 239

A HIGHWAY TRAVELOGUE

Today broad paved highways lead to almost every conceivable place in the United States. They network our landscape to take us along historical landmarks of the past or scenic settings from the seashore to the mountains, from trout streams to the desert.

Since all of us at various times travel these byways for brief or extended distances, why not select one for a subject of a travelogue to include on film those Sunday drives, weekend trips and even your vacation. A film such as this may be added to from time to time to illustrate the many things to see and do along a particular ribbon of pavement regardless of the season. (By Alf Dindson, Chicago, Ill.)

THE FAMILY ALBUM

A reel of familiar faces from the family tree is always worth filming for the record. To avoid the possibility of having your efforts branded to a certain level, whether your experience has advanced beyond this stage or not, why not catalogue the kinsfolk on a separate spool. Furthermore it is unfair to expect outsiders to fully appreciate wading through scenes of the clan and yet somewhere in the name of good taste they must fit into your film collection.

Ever since I can remember I have been more or less forced to take shots of the various members of our breed and so I began a reel under the title of "The Family Album." Today I show this film solely for the benefit of our relations. The film begins with our title on an old-fashioned and decorative family album. In order that we may extend the footage for future exposures each reel is labeled in the title as volume one, volume two, etc. Children have grown up in our family album and others have passed away. But they all live and appear on our screen as they once did to make it priceless to those of us who remember. (By Jim Connard, Little Rock, Ark.)

The End.

Film Tips

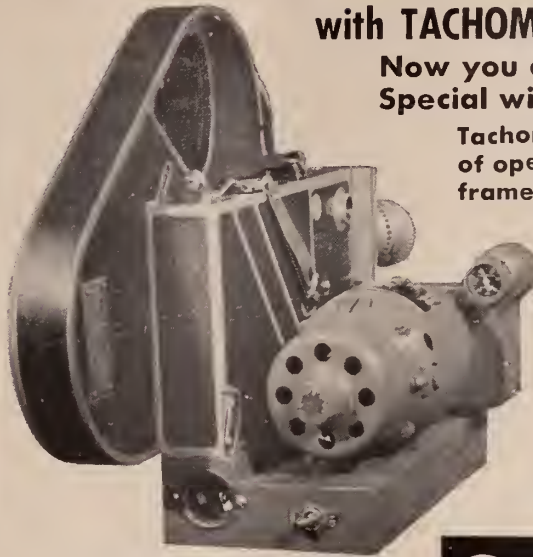
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• • •

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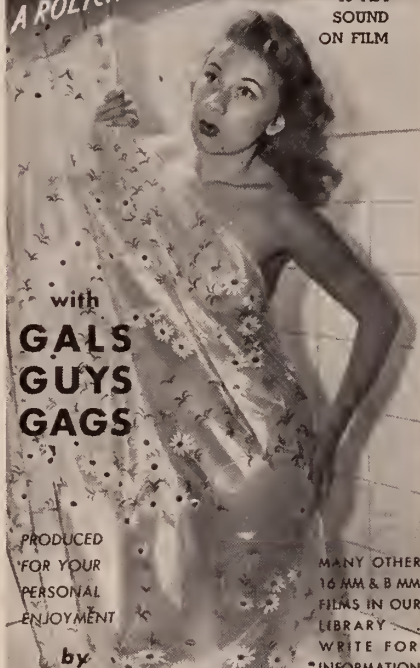
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Details

• continued from Page 251

use a better lens. About the only moral we can draw from this is: Don't use a lens of unknown quality on important color shots until you have had an opportunity to try it out. Best of all, if and when you can afford it, get one of the new lenses which is solely designed for color. They are expensive, but there *is* a difference!

Harmonious Color

In monochrome, everything is reduced to a harmonious series of grey tones. Not so in color, and you must learn to be extremely wary of unnoticed bits of bright color in the background or elsewhere which will draw attention away from that part of the picture where we want the spectator to be looking. Also, it is well to remember that a few simple colors are more effective than a splash of many colors. A close-up of one flower is more effective than a mass of ten thousand different ones.

Since composition is more important than ever in color, the use of a tripod is to be recommended, however much the inconvenience may irk you. On a tripod, you can compose the picture thoughtfully and painstakingly, and know that the camera will stay in position so that you get it that way on the screen as well.

To keep color smooth, avoid black-and-white titles. Use color titles, or else tint and tone your monochrome film. Should you make a picture partly

in monochrome and partly in color, plan it so that you do not go back to black-and-white *after* scenes in color. The set-down will be too great.

Flat Lighting

It has been said a thousand times, and will bear saying again, that color film will not handle the extremes of light and shade that can be safely used on monochrome. If you want dramatic effects, use side lighting, backlighting, violent contrasts, anything you want, since color reproduction will be secondary. If you want the most faithful color tones possible, stick to flat lighting, and use reflectors or extra lamps to kick some light into any dark shadow areas.

Careful Handling

Although the permanency of color film has improved greatly in the past few years, it still calls for a little extra care in handling. Do not use a black-and-white cleaning fluid on a piece of developed color film unless you have made sure that it is safe. Some of them will remove a generous portion of the color. Fluids are available which are safe.

Also, don't store your finished films under conditions of excessive heat or humidity, such as near steam pipes or the like. To do so will greatly hasten their tendency to fade. And since color film is expensive, it is well worth while to keep your projector clean—and especially the gate!—so that your precious films do not become scratched.

And now—good shooting!

The End.

Grass Widow

• continued from Page 237

with golf clubs and bag over his shoulders.

Scene 3: Medium shot. Interior of a child's bedroom, youngster awkwardly asleep in bed.

Scene 4: Close-up bedroom interior of an alarm clock on a night stand reading 5 A.M. Pan over slowly to the wife rolling over in her sleep.

Scene 5: (Same as scene 2) of husband still quietly sneaking out.

Scene 6: Close-up (short scene) of door hinge in action.

Scene 7: Low angle close-up of husband wincing as door squeaks. Puts finger to his lips for silence.

Scene 8: (Same as end of scene 3) wife still half asleep discovering husband is gone.

Scene 9: (Same as scene 2) husband closes door gently and starts tip-toeing down walk. Stops suddenly as he sees something off stage.

Scene 10: Insert close-up of sign on lawn reading:

DON'T FORGET TO MOW ME!

Scene 11: Close-up of husband thinking, snaps fingers as he thinks of a

bright idea, looks at wrist watch and exits scene quickly.

Scene 12: Long shot (camera running 8 or 12 frames per second to speed up action) of husband getting in car and driving away.

Scene 13: (Same as scene 3 and 7) of wife sitting up in bed suddenly, reaches for alarm clock, reads time and angrily places it back on the night stand. Folds her arms and sulks at camera.

FADE OUT—

TITLE — LATER THAT MORNING.

FADE IN—

Scene 14: (Same exterior as scene 1) long shot of house with wife trying to push a lawnmower over the lawn.

Scene 15: Low angle from medium long shot to semi close-up of wife in mowing action coming towards camera.

Scene 16: Close-up of wife to re-establish identity and reveal a displeased facial expression.

Scene 17: Back view medium shot of action being hindered by a somewhat stubborn mower.

Scene 18: (Same as scene 15) close-up of wife mumbling under her breath but determinedly continuing her task.

Scene 19: Close-up of lawnmower blades whirling and then suddenly coming to a stop. (Cut quickly to—)

Scene 20: Medium shot of wife reacting to sudden stop. Straightens up angered. Walks around to front of mower where she removes something jammed in between the blades.

Scene 21: Insert close-up of a damaged toy in her hand.

Scene 22: (Same as scene 20) wife shoots off scene to the right.

Scene 23: Exterior back yard, close-up of youngster playing, hears call, drops toy and exits scene left.

Scene 24: (Same as scene 19 and 21) as youngster enters field in answer to call. Looks at object in his mother's hand as she holds it out for him.

Scene 25: Low angle medium shot of both as mother shakes finger at him and proceeds to bawl him out for leaving his toys on the lawn.

TITLE: "You're getting to be as irresponsible as your father."

Scene 26: (Same as scene 25) as mother finishes speaking. Youngster shrugs shoulders, mother shakes head, sighs and tries to push lawnmower again—experiences some difficulty and motions to youngster as she begins to speak.

TITLE: "Maybe this mower needs some oil, you'll find a can in the garage."

Scene 27: (Same as scene 26) as mother finishes speaking youngster exits scene.

Scene 28: Medium shot interior garage of youngster looking everywhere for oil can. (If possible inject humor here with the child upsetting things, causing some damage and looking in extremely odd places.)

Scene 29: Semi close-up of mother impatiently waiting.

Scene 30: Medium shot of dog in running gag enters scene and starts to dig in flower bed at the other side of the yard.

Scene 31: Close-up of mother as she sees dog and apparently chases him off.

Scene 32: Short medium long shot from back view of mother near mower as child walks towards her in scene.

Scene 33: Close-up low angle as mother obviously says: "Well?" (no title necessary here) Cut quickly to—

Scene 34: Close-up high angle as youngster shrugs shoulders and explains he could not find it.

Scene 35: Medium shot from back of youngster as mother shakes her head in disgust and begins to speak.

TITLE: "Must I do everything around here?"

Scene 36: (Same as scene 35) mother finishes speaking and exits.

Scene 37: Medium shot as child examines lawnmower then begins pushing it about with some effort. (Again add some humor here for a few extra moving scenes.)

Scene 38: Medium shot of mother dis-

covering mess in the garage. Finds oil can and tries to straighten up some of the disturbance.

Scene 39: Medium shot of youngster accidentally pushing lawnmower into flower bed at edge of lawn. Cut quickly to—

Scene 40: Close-up of mower's blades cutting a few flowers in mother's favorite flower bed. Cut quickly to—

Scene 41: Close-up of youngster from low angle in front of mower with frightened expression, claps hands to his cheek.

Scene 42: Medium shot of mother leaving garage with oil can in her hand.

Scene 43: (Same as scene 39) youngster backs mower out of flower bed, picks up cut flowers and hurriedly tries to repair damage. Then looks about for a place to hide the mower's garden trimmings.

Scene 44: Short shot of mother coming towards camera.

Scene 45: Medium shot of youngster still looking for a hiding place. Mother enters scene and catches her son in the act.

Scene 46: Close-up of mother frowning.

Scene 47: Close-up of youngster looking sheepish as he hides flowers in his hand behind his back.

Scene 48: Semi close-up of both as mother insists that he show her what he is hiding. Youngster reluctantly brings hand forward with flowers.

Scene 49: Insert close-up of damaged flowers in youngster's hand.

Scene 50: Close-up of mother screaming.

Scene 51: Insert running gag of dog digging again.

FADE OUT

FADE IN

Scene 52: Semi close-up of both with youngster oiling mower and mother supervising.

Scene 53: Medium shot of both as at the end of scene 52 with youngster finishing oiling and mother trying mower which she finds works somewhat easier. Then both push for awhile together.

Scene 54: Close-up of youngster as he stops pushing and begins to speak.

TITLE: "I'm hungry!"

Scene 55: (Same as scene 54) as youngster finishes speaking.

Scene 56: Close-up of mother somewhat tired, sighs.

Scene 57: Medium long shot of both as they abandon lawnmower and exit scene.

CROSS DISSOLVE TO—

Scene 58: Semi close-up of a table in the backyard with youngster seated and mother pouring him a glass of milk. Mother finishes serving him as he begins to eat. Youngster nods head

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● *continued on Page 257*

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Make-Up

• continued from Page 241

straight or corrective make-up. It is also far easier to exaggerate.

If your intention is to duplicate a historical character, you should first obtain a photograph or other likeness. Using this as your model, you then painstakingly copy the portrait on your model's or your own face, using highlights and shadows, in combination with such beards, wigs, scars, etc., as may be necessary.

In further explanation of actual technique, the first application of highlight or shadow is made deliberately with a brush over the basic foundation. These colors are carefully blended with the finger tips, avoiding any line of demarcation. In the use of highlight or shadow, the center area of the brush stroke must retain its full density of color, but at the edges, the shadows or highlights become a part of the over-all foundation.

The amateur must understand that he cannot execute a character make-up once and expect it to be ready for photography. Neither should he be discouraged by his first attempt. Since character make-ups are the most difficult of all, they necessarily demand close study and practice before any degree of perfection can be acquired.

It is well for the beginner to apply his first make-up very broadly, using extreme color and highlights, shadows and effects. Study of such a broad make-up after completion will more readily show where close attention must be paid to gain subtlety. Also, after this first application, you will become acquainted with the visual effect you will produce. An alert beginner may succeed in achieving a fine character make-up on the third try; another may succeed only after a half-dozen attempts. However, once one character make-up is perfected all others are much simplified.

Do not for a moment think that the make-up is going to do the entire job for you photographically speaking. Just as in motion picture or stage work, lighting of the final job is of tremendous importance because it is through lighting that substance is added to the illusion.

In some character make-ups, it is necessary to age the neck. To achieve an aged effect, the chin and neck are stretched backward and shadow is applied on either side of the neck cords. After the shadows have been applied, the stretching procedure continues and the mounds of the cords are highlighted. The chin is then dropped and the revealing lines, or wrinkles, are traced with brown pencil and the mounds of the wrinkles highlighted.

If a subject's face is aged and hands are to come into play in the photography, they, too, must be aged.

Shadows are created between the sinews of the hands and the veins. To find where veins are outlined, simply allow the hands to hang in a drooping position. Blue shadow should be used on the vein proper, and blue between the sinews. Hands are then closed into fists, the top of the knuckles highlighted; and, from the points of the fingers, carry a highlight back to the wrist, accentuating the sinews and cords of each finger. No over-all base is necessary.

Before attempting change of facial contour, it is desirable that the amateur make-up artist have some slight knowledge of bone structure and a feeling for the appropriateness of a new feature on any one face.

To change the shape of a nose, decide definitely upon the desired shape, then apply a thin coat of spirit gum over the nose and at the sides, describing a perfect circle from a point at the bridge and around under the nostrils. This is done, of course, before any other make-up is applied. Small pieces of cotton are placed on the bridge of the nose, building up to the desired new shape. Brush the edges with spirit gum. Work with your fingers to obtain the desired shape with the cotton, and then cover the entire area of cotton with flexible collodion, extending the flexible collodion one quarter of an inch past the edges of the cotton, thus making the cotton secure. Allow collodion to dry thoroughly between applications. Fanning will hurry the drying.

Now, before using base foundation, take one-quarter ounce of flexible collodion, add one-quarter ounce of base foundation and mix thoroughly. Apply it over the entire area of cotton, remaining one-eighth of an inch inside the margin line of original application of spirit gum. This will serve to bind the edges of the entire application of spirit gum, cotton, and collodion.

Another method of changing nose contours is to use "nose putty." This putty comes in several colors, to match foundation make-up. Warm it to body temperature in the hand and then model it on the nose. The putty adheres to the flesh and make-up is applied directly to it. This method, while simpler than the "cotton and collodion" system, is not as professional or permanent.

To remove a crepe hair beard or moustache, first pull off the hair, then apply a solution of mineral oil and alcohol, half and half. Allow it to remain over the spirit gum for a few minutes. (If acetone is available, this will remove it immediately). The subject will feel a burning sensation, but this is only of a minute's duration. After use of either acetone or oil and alcohol, the face should be washed with soap and water.

(The End)

when mother asks him if everything is alright and she exits to finish mowing front yard lawn.

Scene 59: Insert running gag of dog digging energetically.

Scene 60: Medium shot to close-up as mother walks towards camera and sees dog digging, does a "take" and rushes out of scene.

Scene 61: Medium shot of mother chasing dog.

Scene 62: Close-up of dog somewhere across the street barking at her. (In order to shoot this, have someone hold a cat near the camera or anything else that might excite your dog and make him bark for a close-up.)

Scene 63: Medium shot of mother as she waves disgustedly at dog and continues to mow lawn.

Insert a few scenes, for a time lapse here, of moving action and whirling blades and a shot perhaps with the camera mounted on the lower part of the mower's handle as she pushes it about.

Scene 64: Low angle mower coming towards camera, stopping in semi close-up as mother wipes the back of her hand across her brow and then examines blisters on her hands, heaves a sigh of completion and begins to put mower away.

Scene 65: Long shot same as scene 1 as truck with gardening implements draws up to a stop in front of house. Mother in background stops her work and youngster walks up next to her. Both look toward truck.

Scene 66: Medium shot of professional gardener climbing out of truck, looks at lawn and walks toward mother and youngster frowning.

Scene 67: Close-up of gardener as he begins to speak.

TITLE: "Your husband hired me to mow the lawn . . .!"

Scene 68: (Same as scene 67) as gardener finishes speaking.

Scene 69: Close-up of mother trying ing to control her temper.

Scene 70: Semi close-up of youngster putting his hands over his eyes.

Scene 71: Semi close-up of gardener backing away from camera with a bewildered expression on his face.

Scene 72: (Same as scene 69) mother angrily looks at wrist watch and begins to speak.

TITLE: "This is a fine time to show up, I've already finished the job."

Scene 73: (Same as scene 69 and 72) as mother finishes speaking.

Scene 74: (Same as scene 71) as gardener shrugs his shoulders and answers.

TITLE: "But he said you would be sleeping late and the noise might awaken you."

Scene 75: (Same as scene 74) as gardener finishes speaking.

Scene 76: Medium shot as mother

loses temper and chases gardener into his truck.

Scene 77: Semi long shot as gardener drives away hurriedly and mother stands at curb and waves her fist.

Scene 78: Low angle semi close-up of mother standing at curb as she stops waving her fist, relaxes, finally sighs, shakes her head and turns to walk away. Cut quickly to—

Scene 79: Close-up of mother as she does "take" at something she sees off stage.

Scene 80: Insert running gag of dog digging again.

Scene 81: Medium long shot of mother and son chasing dog.

FADE OUT

FADE IN

Scene 82: Medium shot of father driving up in car, parking in front of house and getting out of car.

Scene 83: Close-up of huge loving cup on seat as father's hand reaches for it and picks it up.

Scene 84: Medium shot of father with proud and happy expression carrying golfing paraphernalia and loving cup. Exits scene towards house.

Scene 85: Medium shot of father walking towards camera dubiously stops for a moment, notices lawn has been cut and assumes gardener he hired has done job. Regains confidence and moves closer towards camera holding up loving cup as he begins shouting off towards house.

TITLE: "Look everybody, see what I've won."

Scene 86: (Same as scene 72) of father as he finishes speaking and exits scene.

Scene 87: Close-up of mother looking out of window, opens it wide, reaches for something and returns to window with household items. She begins to throw.

Scene 88: Close-up of father with happy expression, holding up loving cup as objects fly into scene and forces him to retreat.

Scene 89: Close-up of youngster looking around side of house, looks sympathetic, puts on football helmet for protection and goes on playing.

Scene 90: Close-up of mother still tossing objects out of the window.

Scene 91: Semi close-up of father behind a tree, objects flying all about him. He ducks and winces as a few hurled objects come comparatively close, looks towards camera, shrugs shoulders and settles himself for a long stay.

Scene 92: Close-up of dog digging. Recovers bone he has hidden there and exits scene leaving a big hole in flower bed. Pan with him as he walks away. Then suddenly an object comes flying into the field and lands at his heels causing the pup to scamper off.

FADE OUT

The End.

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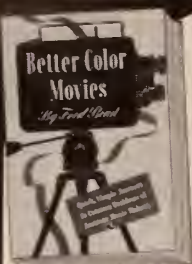
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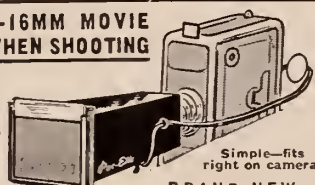
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The Call

• continued from Page 234

a glittering pin, a book, a check and other "gimmicks." In a silent, the "gimmick" is doubly essential to help explain what goes on. It's a crutch for indifferent acting, too.

Change of dress helps a lot. Lena, without make-up and flashy clothes, represents a "changed woman." It isn't necessary to point up that fact in any other way. And when she reverts, that is clearly indicated by her appearance, too.

Also give your adult audience credit for some intelligence. In Professional films, the trend is toward subtlety and "making the audience figure things out." So in your amateur movie, explain enough to provide them with a connecting thread, but it isn't necessary to belabor your plot. Sometimes just a sly tilt of the eyebrow, or an expressive hand movement, will take the place of a twenty-word subtitle.

The final sequence, on the beach, wasn't easy. So we went heavy on symbolism. The tide sweeps up and up while Hart pours out his declaration of love to Lena. We used the pin "gimmick" to bring him close to her. It is half falling out, as it has before. Awkwardly he replaces it, and strokes her hair. This puts her right in his arms. Later, when she leaves him, he finds the pin lying where she dropped it. He holds it in his palm, stares at it; then, with the pin tight in his fist, he wanders slowly, almost drunkenly, out to the end of the wharf and jumps into the water. (See how the "gimmick" saved us from too much clinching?)

Dick Lindauer heroically offered to risk pneumonia by really doing a Brodie. But we were not inclined to take chances. We shot him at the end of the wharf, lingering to watch the horizon. We showed Lena's pin by his hymn book. These two "gimmicks" provided ironic contrast and pointed up the inner struggle he had gone through before the fleshly "call" won out.

We hung on a moment, with a series of montage shots of his face, the water, the foggy horizon, a wheeling gull, the pin and book, then—

Dick moved down to another spot on the wharf, where he could leap down onto the sand instead of into the Bay. I shot almost straight up. Now you could see he was still on the wharf, but little else. He jumped right over the camera.

A shot of the water quivering, then a great tide wave, as in the beginning, then "The End," superimposed as before.

Here are some tips on shooting your melodrama:

Choose a simple straightforward story.

Keep the cast down to minimum. Pick actors who look the part. Amateurs will find it difficult to be convincing in a role utterly unlike themselves. When necessary go heavy on make-up and costume so your audience will have no doubt what kind of character each represents.

Use plenty of close-ups.

Break up your scenes into sequences. Don't try to accomplish more than one thing with any single shot. In "conversations" show each character as he is talking, cut back and forth, and keep them moving around a little, or fiddling with some "gimmick."

Use explanatory "gimmicks" when possible, such as notes, signs, business cards.

Don't clutter a sequence with too many actors. Keep it down to two. If this isn't possible, concentrate on the important ones and keep the others in the background.

Use natural settings when possible. And close to home. You might find you need fill-in scenes later and it might not be practical to drive a long way or the weather might change. Same goes for ornate sets. Once torn down you might have trouble recreating for retakes.

Use your own stock shots. "That night they went to the opera." Cut in a shot of the big opera house you took on your vacation two years ago.

Prepare your first-night audience a little, so they will know what to expect. You don't want some clown roaring his head off at the antics of his sister-in-law—and spoiling a dramatic effect you worked days to achieve. There is a tendency to titter when someone you know comes on the screen, so the audience ought to have a serious drama indicated as such beforehand. But keep a smooth "we meant it to be a little farcical right there" tucked up your sleeve—just in case. . . .

(The end)

PLAN NOW for summer vacation. Take an inventory of equipment, make needed additions. A tentative scenario or story line for your travel pictures can be written now.

• • •

EVEN THOUGH YOUR VACATION may not start for several weeks you can begin shooting certain parts of your holiday film. You can, for example, shoot "running gags" and close-ups that will fit your story later.

• • •

NOW IS THE TIME to get stock shots of cloud formations for your film library. For the black and white sky scenes a lens filter will add beauty and realism.

Graduation

● continued from Page 233

together into a highly entertaining whole. It can be done in the following manner.

Shoot the graduation day scenes, as described in preceding paragraphs, up through the sequence where your subject (he or she) files into the stadium with fellow seniors and sits down. Now come in for a telephoto close-up of your subject, as she stares into space in deep meditation. This is the culmination of years of pleasant associations and friends soon to be lost. As she sits there, oblivious to what is going on about her, the camera comes in nearer to closeup only her face. This should be a low angle shot against the sky so that she will appear to be looking slightly upward over the camera itself. This particular close-up can and should be posed especially for the sequence after the crowds have departed.

Shoot two or three feet on the face itself, as eyes close slowly and memory trails back to first days at school as a freshman. Fade out very slowly on the face and fade in on a long shot of the campus.

Now show the subject walking up the mall to the administration building and the registrar's office to enroll as a frosh. Then follow with typical new-student-eye glimpses of other campus buildings, the knoll, the stadium, the campus cafe and malt shop. Follow with glimpses of first year parties, scenes in classroom laboratories, fraternity and sorority affairs. Then cut in available footage on homecoming—decorating Greek houses, the spectacular bonfire and pep fest, and finally some telephoto shots high-lighting the game itself.

Work in other shots of intramural sports and special meets and school outings. Perhaps the sequence of school events ends with the student body at convocation, rising to sing the school anthem. The camera comes in to pick up the principal subject of the film and close-up only the face, dissolving very slowly to a close-up of the same person, with cap and gown, eyes closed, still thinking back over his or her school years. Suddenly, the eyes open and the head shakes a little. The camera draws back as the entire row of seniors arises and begins the procession forward to receive individual diplomas. As the graduate walks off the stage and steps, literally, out into the waiting world, the film comes to a natural close.

The success of such a flashback movie will depend on the amount of footage available from past years. For a newcomer about to start high school, or university, this movie script might

prove helpful in film planning at long range and should be kept in mind. Adding sound effects and musical background, appropriate to high school or college, on disc, tape or wire, will add the final professional touch. Even the principal in the film might turn narrator to provide the commentary for his own film.

Bali

● continued from Page 231

I did: Take along plenty of film, because you will find unbelievable things to take pictures of and color film is almost non-existent in such countries. If you should run across any stray color film in a tropical country don't take chances with it because the humidity makes the film deteriorate very rapidly, while the heat will ruin even tropical-packed film. Keep your photographic equipment with you in the cabin of the plane if you travel by air. If certain countries or airlines prohibit your keeping the equipment at your seat they will usually permit you to leave it in the care of the stewardess who will store it in her section of the cabin. Failure to do this will mean that your cameras will be put with the luggage in the baggage compartment which is usually unheated. At high altitude flying this compartment becomes very cold, usually near freezing, and such cold will penetrate luggage to your equipment even when your cameras are insulated by clothing. When the plane lands the extreme change from the biting cold to the humid heat of the tropics is dangerous to the equipment. It will cause moisture to form on the inside which not only causes trouble optically, but also tends to promote fungus growth. Above all bring along your best manners and don't be dismayed by local customs and characteristics. For example, the Balinese, like all Indonesians, are very polite and sincerely dislike saying "No." This leads to some difficulties, when for instance, you are trying to arrange to photograph a dance at some village. You will ask the chief to have the dancers ready at 2 o'clock so that you will have the best light for the color films you wish to take—and he will agree to do so. Nevertheless no one will show up for the dance until 5 o'clock! It seems that it would have been considered quite impolite for him to say "No" when you asked to have the dancers at 2 o'clock, so he just agreed although he knew that they couldn't be ready until 5 o'clock.

Ah, me, when I think of the charm and relaxation of Bali—the intriguing customs—the gracious people—well, I'd better stop right here or I'll be rushing back there for more pictures.

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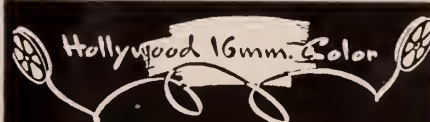
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Your City

• continued from Page 232

cooked (in big close-ups); and the man of the house hides himself behind the paper all during breakfast!

If you can manage it, leave for work 20 minutes early a few mornings and capture the other commuters on film as they dash for trains and run into their buildings at the last minute. Quick cuts of clocks at this point will emphasize the idea of everyone's rushing to get there on time. In fact, a good method of keeping the audience informed of the day's progression is with an occasional clock. Then there is no doubt about how far along in the day we are.

If you can take your camera to work with you, there'll be opportunities for a whole series of shots about your type of work to cut into the picture. And it's easy to get many good scenes of other people at work. When you buy gasoline, make a few quick shots of the attendant putting the gas in your car. You could even show him cleaning the windshield—taken from *inside* the car. Some cleaning and dyeing establishments have their steam presses close enough to the window for picture taking by daylight. And the sidewalk fruit-and-vegetable markets ought to be fit subjects for a few candid scenes.

You'll want to have one "climactic" sequence in your film, and the lunch hour scenes are your best bet. The climactic sequence is the one where interest and tempo are made to reach their peak, usually through dramatic angles and rapid cutting. Even if lunch hour in your city isn't all hustle and bustle, this plan may prove useful to you in filming vacation movies on your next visit to a large metropolis.

1. Close-up of a large clock. The time is 11:53.

2. Medium-shot of a man at his desk. He is working intently. (This could be photographed at home with a few office-like props.)

3. The clock again. It's now 11:57.

4. A closer shot of the same man. He's putting his work away.

5. The clock at 11:58.

6. Extreme close-up. Fingers tapping nervously on a desk.

7. Medium-shot of the man at his desk drumming his fingers.

8. The clock is now at twelve.

9. The man springs up from his desk.

10, 11, 12. Three rapid shots of the employees streaming from different office buildings.

13, 14, 15. First comes a low-shot of feet moving by rapidly, taken with the camera on the sidewalk. Then

there's a high-angle of the crowds below taken from a window or the top of an automobile, followed by an eye-level shot of the crowds streaming by. Cut these shots to just one foot each. (Or 6" in 8mm.)

16, 17, 18. These three cuts are the same shots as in 13, 14, and 15. However, this time they are cut to 6" each. (3" in 8mm.)

19, 20, 21. Three quick close-ups of signs in restaurant windows advertising luncheon specials.

22. Large close-up of a sandwich being made in a hurry. This could be taken at home, with the sandwich on a bread-board. You might like to speed up the action by shooting at only 8 frames per second.

23. The clock says two minutes to one now.

24. The man last seen in shot #9 sits down at his desk. The noon hour is over.

Activities for the afternoon portion of your film could include window shopping, children's games, and walking in the park. Incidentally, each of these may be photographed on Sunday, even though they're supposed to be happening on a week-day.

Dinner-time arrives and the family enjoys the evening meal. Afterwards, we see Dad listening to the radio as he reads the evening paper, Mother catches up with her knitting, Junior reluctantly returns to his homework, and Sis chats with a friend on the phone. A few shots of theatre and night club marquees show us that others have decided on a livelier evening.

Bed-time arrives, followed by the same dark night view with which you opened the picture, showing that another whole day has passed.

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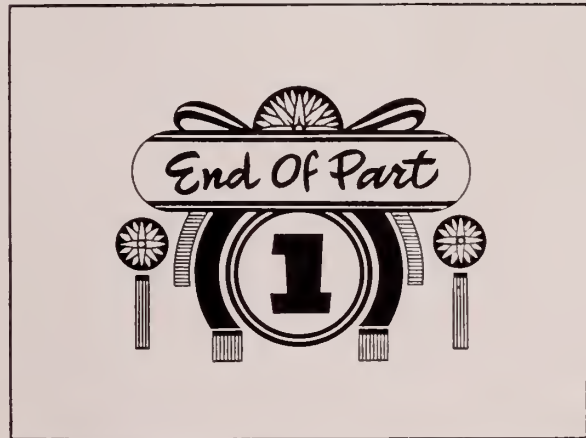
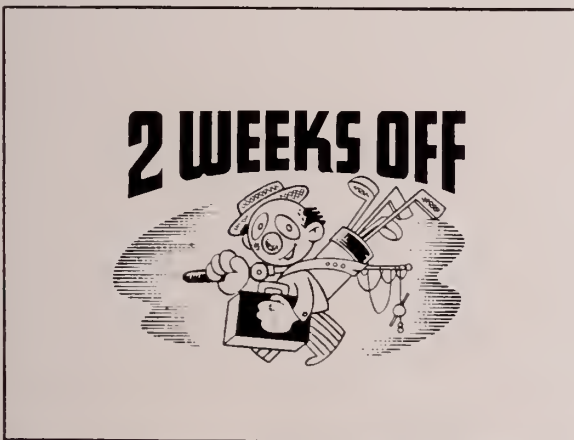
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Home Movies

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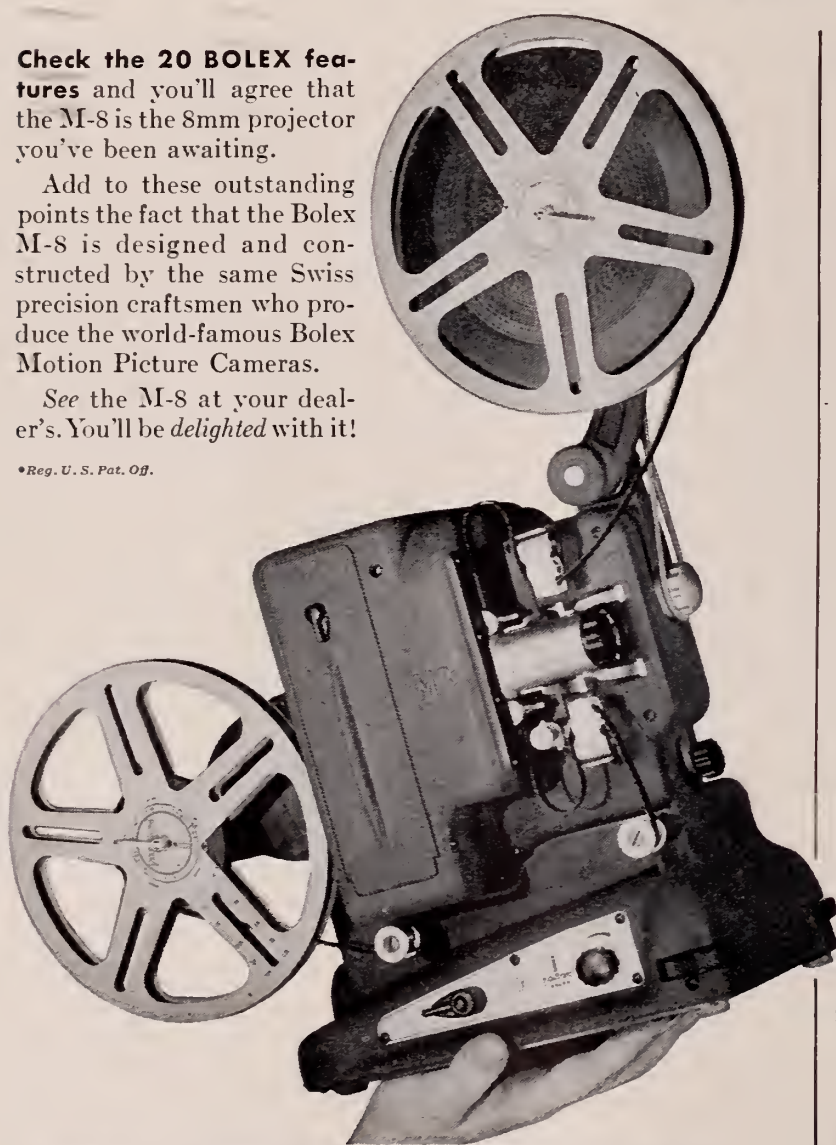
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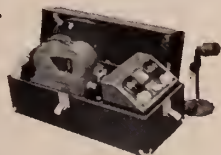


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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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LETTERS

Thanks—Kansas City 8-16 Home Movie Makers

Your recent bulletin concerning your new "Cine Club Activities" department has just come to my attention.

This is certainly welcome news and a step in the right direction for helping others and increasing interest in your publication.

Frankly, I have heard comments from many of our members to the effect that HOME MOVIES had recently been crowding out the "Club News." The general opinion here is that there really has been too much of the "Pot Luck Supper" type of items so your new idea of news and pictures is heartily endorsed.

We are in the process of organizing a "News" committee and photographer and please be assured that we will cooperate in every way possible. We have many big summer activities coming up and should be in a position to contribute regularly to this department.—John C. Sherard, President The 8-16 Home Movie Makers.

UNDERWATER FILMS WANTED

Sirs:

The Los Angeles Aquarium Society, Inc. is seeking information about movies of underwater life—plants or animals. If it is aquatic, we want to know about it. There are very few films made in this large field. With the help of your readers, we hope to be able to make a list of them all; whether for sale, rent or the "gratis advertising" films made by leading companies, this list to tell where and how they may be obtained. We would appreciate your readers telling us about any films or rental libraries handling these films.

We are interested in both fresh and saltwater subjects, black and white or color films. If any reader knows about or has good original scenes on this large subject that might be used to make a film, we would like to hear about it. Films should be 16mm or 35mm, not 8mm. Amateurs looking for something to film should consider filming aquarium fishes, etc. They are interesting subjects and a challenge to a photographer's skill.

Please address all information to the Los Angeles Aquarium Society, Inc., Los Angeles County Museum, Exposition Park, Los Angeles 7, California.

Yours truly, Los Angeles Aquarium Society, Inc., John Tyler, President.

ONE SECRET of improvement in film making is the habit of studying one's own mistakes—and learning. Criticism from others is good, but there is no substitute for honest self-criticism.

Announcing...new sensational Revere "55" 8MM CAMERA

take home movies with Hollywood effects

Revere
IRIS-
SCENE

as easily as snapshots!

AUTOMATICALLY BLENDS SCENES WITH PROFESSIONAL SMOOTHNESS!

Now! An exciting new camera that puts Hollywood film magic at your command. Revere's amazing Iris-Scene begins and ends scenes with dramatic effect. Synchronized with operating lever, it's completely automatic.

The Revere "55" has many important advantages found in no other camera! Loading is a snap. Simply thread empty spool and drop spools into camera, as shown below. Enjoy economy of spool film with ease of magazine loading. Powerful motor runs 10 feet of film per winding—over twice that of ordinary cameras—assuring rock-steady pictures beyond comparison. Click stops make it easy to set for accurate exposure. Self setting footage meter, continuous run and single frame exposure.

Keep forever alive those happy activities of children, vacation trips, parties, etc., with the new Revere "55." Don't wait—see this wonder camera at your Revere dealer now! Test it—results will amaze you! REVERE CAMERA COMPANY, CHICAGO 16.

Only \$55⁰⁰ Tax included

How Iris-Scene Works—Unlike any other camera, entire operation is executed with one hand—no tripod or skill is required. As finger releases lever, Iris-Scene slowly blacks out picture. New scene is smoothly blended with old as Iris-Scene gradually opens. Speed of wipe is easily regulated by watching indicator in view finder. Iris-Scene may be locked in open position when wipe effect is not desired and camera used in conventional manner.

MODEL "55" WITH SWING-AWAY CASE

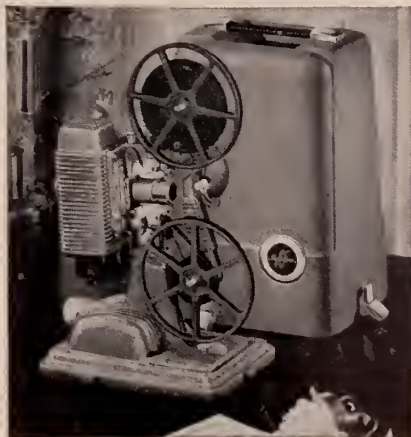
Extremely attractive carrying-case in rich, gleaming plastic. Always ready for instant action. Hinged sides open a full 180 degrees to form a steady "chest tripod" for the mounted camera. Convenient plastic carrying strap. Cam- \$58⁹⁵ era and case, complete



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Thrifty mate to Revere "55" eight! New convenience, beauty and value! Handsome plastic carrying case detaches quickly. Handy reel storage compartment adds to ease of setting up. Complete with 500 watt lamp, 300-ft. reel, 1-inch F1.6 coated lens and case. \$99⁵⁰ Only



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New modern design affords utmost protection for precision coated F2.8 lens. Built-in lens shade guards against sun glare, and assures sharp pictures.



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Built-in guide tells at a glance proper exposure for slow motion or normal speed, color film or black-and-white. Click stops for easier lens settings.



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- Price of SOMCO Wide Angle 8mm Projection Lens is now in same price range of "lens adapters."

Illustrated folder on request
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I've Got a

Problem

Close-up Calibrations

Q: I have heard that it is possible to make ultra-close-ups and titles without aid of an auxiliary lens, simply by unscrewing the camera lens one or two turns. One friend recommends use of a set of mechanic's "feeler" gauges calibrated in thousandths of an inch. Have you any data as to the corrected focusing distance obtained with use of these "feeler" gauges with a one-inch fixed focus 16mm camera lens?—James K. Aldrich, Miami, Fla.

A: Yes, the .011 gauge will enable you to correctly set your camera lens for shooting an object at six feet. After inserting the gauge blade, screw the lens down tight against it. Use of other gauges will permit shooting at the following distances: .018, four feet; .025, three feet; .040, two feet, .059, eighteen inches.

Meter Reading

Q: Please tell me correct procedure for taking an exposure meter reading on an exterior shot consisting of a person backgrounded by foliage with some sky showing overhead. My last two scenes of this kind suffered from too much shadow in person's face.—John Aldridge, Logansport, Ind.

A: You have experienced the same trouble most amateurs do in taking a reading on scenes of this kind. The sky area picked up by the meter gives an "over-reading," resulting in stopping down lens more than necessary to gain correct exposure for features of subject in scene. Correct method for reading this scene, is to take a reading close to subject—within 12 to 18 inches and with meter pointing to subject's face. Make sure, however, you cast no shadow across subject's face.

Lens Stops

Q: So often instructions state: "close down lens one stop," or "open up two stops." Does this mean moving lens diaphragm from one point on the lens to the next, say from f/6.3 to f/8?—C. J. Whitely, Sharon, Pa.

A: Unfortunately many cine lenses are calibrated in half stops instead of full stops, and some a mixture of both; f/3.5, f/4.5, f/6.3 and f/8 are half-stops. A lens properly calibrated for full stops will bear the following markings: f/1.5, f/1.9, f/2.8, f/4, f/5.6, f/8, f/11, and f/16—that is, if the lens is an f/1.5. If it is an f/1.9, f/2.8 or an f/4 lens, the markings beyond these points will be the same, the difference from one figure to the next being one full stop.

SHOOT DEVELOP PROJECT

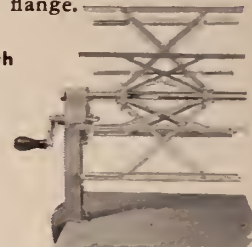
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FOR YOU – FROM US

Really beautiful and worth-while prizes for “just doin’ what comes naturally.” That good movie of yours that you have been intending to send in for the contest or review could easily be selected as the Movie Of The Month. Or that Backyard Movie Script you have filmed and which your friends enjoy so much. Perhaps it’s an idea for the Cine’ Workshop. Any or all of these ideas can bring you the beautiful Gadget Bags shown below. They’re yours, just for passing on the ideas you have for our hobby—HOME MOVIES.



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All films sent in for review, whether for contest judging or not, will be screened for possible selection as the Movie Of The Month. If your film is selected, you will receive one of these large size, top grain, cowhide Gadget Bags in the popular Stallion Red color. A very durable bag that will withstand the hardest usage and a bag that you will be very proud to own. With a minimum retail value of \$19.95 it will complement your movie equipment.

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Summer time is movie camera time and every one has filmed some little story telling script around the home. Send this script in to us and if it is selected for publication as a “backyard movie” you will receive one of the Gadget Bags illustrated. It is of the same top quality as the larger bag but is one size smaller. Just the bag you have been wanting for your filters, extra lens’ etc.



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MOVIE IDEAS—CINE’ WORKSHOP

The pages of HOME MOVIES magazine have long carried the popular Cine’ Workshop columns and more recently the Movie Ideas. Everyone has a pet gadget he is using or an idea for shooting a short sequence. Your fellow hobbyists want to hear about these and for every complete idea (with illustration if for Cine’ Workshop) that is accepted you will receive one of these beautiful top grain cowhide Gadget Bags in the ever popular Palomino color edged in Stallion Red. It is all yours for a Cine’ Workshop Gadget or a Movie Idea.



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BEST "SHOT" OF THE MONTH — BY JOHN MEREDITH

CLUB NEWS

CHICAGO, ILL., Metro Movie Club members were treated to a tour of the Ansco Film processing laboratories by that company. Every phase of film processing was shown and explained and customer films picked at random were shown and defects pointed out and remedies suggested.

LOS ANGELES 8mm Club member Sylvia Higgins film, "There Ain't No Justice," recently was shown on a local television show and placed first, thereby winning the first prize of a handsome wrist watch. This club sponsors an annual inter-club contest and exposition and entries for this event are invited. Pictures may be 8mm, 16mm, silent or sound. Closing date is 5:00 P.M., July 21 and all entries must be at the club office, 3965 West 6th St., Los Angeles, by this time.

CINCINNATI Movie Club heard an illustrated lecture, "Basic Facts of Color," by Dr. I. A. Balinkin, Associate Professor of Experimental Physics of the U. of Cincinnati.

ALBANY, N.Y., Amateur Motion Picture Society had as a group project for 1949-1950, the filming of a complete documentary of the city of Albany. The entire membership was divided into groups of four, each such group being required to furnish fifty feet of film on their assignment. The whole plan was well thought out and in the actual filming and working to-

gether, the members gained a great deal of knowledge and experience.

ROCKFORD, Illinois Movie Makers: "Canadian Trout Fishing," a 16mm Kodachrome covering the plane flight of the fishermen from Rockford to Lake Irene, Canada, 125 miles northwest of Port Arthur. The fishing scenes show the big one that didn't get away, cooking over the camp fire and other events of the trip. This film is by Fred Parker, of the Rockford Club. "Hunting The Wolf From The Air With Gun and Camera," a 16mm Kodachrome also by Mr. Parker.

CHICAGO South Side Cinema Club: "Wheels of Steel," 800 ft. 16mm Kodachrome by William Ziemer; "Golddiggers of 1949," 1200 ft. 16mm Kodachrome by Harry Boulet, Jr.

BROOKLYN Metropolitan Motion Picture Club: "In the Sky Over Miami," by George Merz, shows the southland city through the lens of a cinematographer as his blimp cruises over the town. A travelogue with a new "angle"; "Smoked Herring," by Per Rasmussen, a newcomer to this country. A film covering the fishing fleet at sea. "Hatti, the Black Republic," by Stanley Woolfe. This film brings to the screen the life and customs of the people of voodoo dancers lost in the ecstasy of their strange religious fervor.

BROOKLYN Amateur Cine Club: "On a Summers Day," by Glenn Turner, of Springfield, Utah; "Who's a Coward," by Carl D. Frazier, of Chicago.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★ ★ ★ ★

★★★"GHOSTTOWN"—400ft. 16mm Kodachrome, by Jason Goodrich, Atlanta, Ga. Mr. Goodrich has given a really new and novel approach to a film that could very well have fallen into a mediocre travel film. Instead of opening his film on the usual long shot of Tombstone, Arizona, he has opened with close-ups that carry the tempo of a deserted and forgotten town. Feet, in well worn shoes that shuffle through the dust of a street that once knew the rapid and staccato beat of horses hoofs. Close-ups of the same feet as they test the creaking and worn steps of what was once the leading hotel. Camera angles and fine editing give a feeling to this film of quiet and solitude before the feet are followed down the street and a "pan up" to show the localizing long shot. It is in this shot that we discover, for the first time that the worn shoes belong to an old prospector who has returned "home" for a final visit to scenes he will long remember.

As Tombstone is a tourist town it is truly remarkable that the producer was able to keep his shots as isolated as he did. At no time did any human being appear in the picture except for the old prospector. It is this fact and the very fine way the tempo was maintained, along with good exposure, that makes this a three-star picture.

WESTWOOD MOVIE CLUB of San Francisco, were addressed at a recent meeting by Dr. Mervyn Miller consultant on educational films at the Walt. Disney Studios. Dr. Miller spoke on the subject of "Changing



Dr. Miller addresses the Westwood Movie Club

Your Hobby To A Vocation." Mrs. Laura Klipfel, Public Relations Chairman, reports that the evening was a big success and Dr. Miller gave many ideas and suggestions on how the amateur can improve his movies.

A GUY CAN TALK all he wants to about the romance and glamour connected with the operation of a movie camera when all of a sudden he is confronted with the problem of training his camera on something entirely new and different. An unexplored field.

Near the start of the last war I was introduced to the difficult art of underwater spearfishing, abalone diving and surfboard riding. Winter or summer—rain or shine—I would be at the beach until everyone who knew me thought me insane. There is something fascinating about the world below the surface of the water and as I had been an ardent 8mm cine fan I began toying with the idea of capturing this world on film. I realized equipment would play an important part in the success of these films, so when the opportunity presented itself, I traded in my Bell & Howell Sportster on the more rugged 70 DA. With the experience gained in shooting about five thousand feet of 8mm I had somewhat of a head start on the problems involved. Problem number one was the construction of a waterproof box that would be easily handled and manipulated under the surface. Every camera repair man in Hollywood told me that such a box would cost in the neighborhood of \$400.00. This figure left me no alternative but to turn to my drawing board and try and solve it myself. Together with my father, we argued and threw away many trial boxes. Finally, after three months' work, my enthusiasm and his knowledge produced "The Box."

Made out of plywood and brass fitted throughout it tips the scales at fourteen pounds. With the 70 DA in place it is just the right weight to give acceptably steady pictures while you are bouncing around on a surfboard. And when it is weighted for

underwater work it is rock steady despite the currents.

As was previously mentioned the box is made of five-eight-five ply,

fastened together with weldwood glue and three-inch brass screws.

Now on to the trigger and the problems that licked us for over a month. Our first trouble was the inability of either one of us to get up enough courage to alter or fasten anything permanently to the camera. Finally there was the problem of having the mechanism out of the way when we reached through the four and one-half inch port to change the f stops and wind the camera. You can see by the accompanying photographs we came up with the rather complicated looking but amazingly simple trigger arrangements of levers and rods to operate the trigger from the outside of the box. It's operation is best explained by the accompanying photodiagrams rather than with words at this time.

As you will note the box is divided into two parts, a flat base, and the lid. The metal cross that you see near the rear of the base is removed by simply turning the wing nuts that are visible. This then allows the camera to be

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PRETTY MYRA ROCHE RESTS BETWEEN SCENES

Waterproof Work

By WARREN MILLER

Surf And Underwater Work Is Interesting But Protect That Camera

Photographs by Lons Ramsdell

THE AUTHOR SURFACES BETWEEN UNDERWATER SHOTS



VIEWING TUBE AND ALIGNMENT GAUGE

Completing The Supplementary Lens Turret Camera

By ADOLF W. APEL

IN THE May issue of HOME MOVIES we showed you how to make the Auxiliary Lens Turret Front for your camera. You may now want to add the Viewing Tube and Alignment Gauge as shown in the photos. First, an additional $\frac{1}{2}$ " lens is needed. This can be purchased second hand at most dealers but be sure that the front lens barrel has the same outside diameter as the one on your camera. It will replace the alignment plug described in the previous article. The accompanying drawings show in detail the various

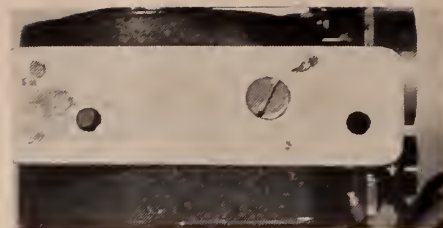
parts required. Dimensions, where shown, apply to use on the Revere Camera and can be changed to fit your won.

The Viewing Tube Assembly

This consists of four parts, viz.: A—The Tube, B—The $\frac{1}{2}$ " lens mount C—The magnifying or viewing lens mount and D—The assembly mounting ring.

A—The tube (brass or aluminum) can be purchased at your hardware store and you will need but a short piece $2\frac{1}{8}$ inches long and $\frac{3}{4}$ inch di-

VIEWING TUBE ASSEMBLY AND TRIGGER RELEASE



Camera Base For Alignment Gauge



Alignment Gauge Assembly

ameter. It can be chrome plated or not as you wish. Square off both ends leaving the tube 2 inches long.

B—The $\frac{1}{2}$ " lens mount is made from aluminum rod $1\frac{1}{16}$ inches diameter and 2 inches long. Half of this will be used for assembly C. Drill a $\frac{7}{16}$ inch hole straight through the center. Place in the lathe and turn to size and shape as shown in the drawing. Watch the small diameter end as this is to be a fairly tight friction fit to slip into the tube. Counter-bore the 1 inch end to a depth of $\frac{3}{16}$ inch and $\frac{19}{32}$ inch diameter and cut a thread $\frac{5}{8}$ -32 to take the $\frac{1}{2}$ " lens. Face square to form the lens seat. Now, before proceeding further, make a frosted disc about $\frac{1}{2}$ inch in diameter. It will be best to do the frosting yourself as the commercial guides show too coarse when magnified. Use a fairly stiff piece of celluloid and rub lightly with a paste made with cleanser powder. Frost just enough to show an image. Next make a mask from black paper and cut out the center to size of the 8mm frame. Be careful in centering this properly. Now go back to the lens mount in the lathe and counter-bore further to fit this disc and to a depth to bring your $\frac{1}{2}$ " lens into sharp focus on the disc—frosted side out. Hold in place with a wire retainer ring. Cut off at about $\frac{1}{4}$ inch beyond the disc. This will leave you a piece a bit over 1 inch long to be used for assembly C.

C—The viewing or magnifying lens mount. You can use a simple lens or compound lenses here as you prefer. The single double convex lens is of course the easiest to use. The one I have focuses at $1\frac{3}{4}$ inches and gives about a five times magnification. You will find this to be ample and it will not cause excessive Graininess of the image on the frosted disc. Get a lens slightly larger in diameter than the

• continued on Page 299

AS A FOLLOW-UP to last month's scenario entitled "The Grass Widow," we herewith present another shooting script with titles that may be filmed without leaving the boundaries of your home or yard. Since it would be impossible to determine how many people each and every movie maker may desire in his or her individual film we have more or less maintained the same family size for this story as was originally cast in "The Grass Widow," including again, of course, the family pet.

However, there is absolutely no reason why many additional parts for other members of the family cannot be written in, such as a little tattletale sister who sides with mother in every instance or an obnoxious brother-in-law whose practical jokes antagonizes father's every move. Regardless of how many are in the cast the plot fundamentally can remain the same with each part interwoven into the story. If the family pet should happen to be a cat instead of a dog rewrite the part for father by making him a sneezing allergic to this animal, etc.

The opening sequence is set indoors at the breakfast table in order to allow for a few interior scenes for those amateurs who desire to test their lighting skills and to provide for some shooting on occasional dull days when filming out of doors may not be suitable. If preferable, however, this sequence setting can be shifted to the back-yard patio near a barbecue pit, etc., which would ultimately stage the largest part of the movie as exteriors. For the filmer who follows the script as it has been written, no more than two number 2 photofloods in good reflectors should be necessary for most of the indoor illumination. If black and white film is being exposed the addition of daylight reflecting in through the windows will most definitely be of some value. But if the movie is to be in color, illumination should be by flood lighting alone to retain a proper chromatic balance.

As in "The Grass Widow" all the subtitles for this story has been printed small enough to accommodate most typewriter size titlers. Should your title frame require a larger card,



THE WAGES OF . . . ARE WORK !!

FATHER'S UN-LUX-Y DAY

or

Why In Vell Duz It Happen

Another in a series of Back-yard
Movie Scripts complete with titles.

By FELIX ZELENKA

Photographs by The Author.

cut these titles out and paste them over a white background of the desired dimensions. Again, as last month, we have excluded main, credit and end titles purposely to allow for some originality in this phase of the filming and in order to provide the possibility of selecting titles from pages of past issues of HOME MOVIES.

FATHER'S UN-LUX-Y DAY
(OR WHY IN VEL DUZ IT HAPPEN)

FADE IN interior-day.

Scene 1: Medium long shot of father

mother and son seated at a breakfast table eating.

Scene 2: Close-up of father eating heartily.

Scene 3: Close-up of mother busying herself with pouring coffee for father and milk for Junior trying to take an occasional bite of the food on her plate, which is cooling.

Scene 4: Close-up of Junior eating. Pauses, looks cautiously at his parents as he slyly reaches for a small piece of

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"Needed this for a long time"



"Hmm . . . Now what?"



"Something's going to happen"



Brilliant Pictures Need Good Exposure

BY HAL COOLIDGE

THE MATTER of proper exposure and how to accomplish it has been discussed innumerable times. However, it is well, every now and then, to stop and do a little re-checking. Not only re-check our exposure meters but ourselves as well. This applies to shooting both black and white and color film. Naturally, black and white with its wide exposure latitude, permits of fairly wide variations in exposure to produce passable results, but the best can only be achieved with the correct exposure.

An exposure meter is the best way of determining this proper exposure, but unless it is used properly it is valueless. Many cameramen, when shooting outdoor scenes, are prone to take a reading which includes too much skylight, which naturally means an under-exposure of the main subject. When taking a reading outdoors, shield the meter from the sky. It is this writers contention that the easiest method to insure accurate exposures is to take a

meter reading either directly from the subject or from a gray card at the subject position. When taking a reading in this way, be sure that no shadow falls on the section of person or card being read. A reading taken from a subject's face, for black and white shooting, will give satisfactory results over a fairly long brightness range. The Kodak Neutral Test Card, a gray card with 18% reflectance, can be purchased at a reasonable price and will insure the beginner more accurate readings than from a home-made gray card. Where lighting is extremely contrasty, a compromise of some sort must be effected, unless some particular dramatic effect is desired. If the area in shadow is to be the most prominent in the scene, the reading from this area should be used. If the whole scene is important, it may be shot at the average of the high and low readings, or with emphasis on either the high or low side. Experience and judgment will finally enable you to



In the shade expose for shadow detail

shoot such adversely lighted scenes with success. In using the light meter, you will become familiar with the reflectance value of different materials, which is a very handy piece of knowledge. For instance, a piece of white satin and a piece of white velvet, photographed together, will have different tone value in the final print. This is because the satin reflects much more light (has a higher reflectance value) than the velvet. Familiarity with such things will be a great aid in choosing costume material for your movie casts.

Because of the variation in meters and shutters, it is wise to make a check of your meter and camera together. The simplest way is to take a reading of some subject and shoot it exactly as the meter says. Then repeat the shot, but with one stop greater and then one stop less opening. On examination of the finished film it will be simple to determine which is the best shot, from which you can determine the proper film speed to use with your meter and camera with the film you used to check. Note which shot has the greatest shadow detail without being burnt in the highlights. Repeat this same test with color film, but go by one-half stops to 1½ stops either side of the exposure indicated by the meter. Color, with its narrow margin of latitude, demands this closer check if the best is to be realized from it.

In outdoor shooting the light cannot be moved around to suit the cameraman and many times the subject and background can't be moved. If the perfect placement of your subjects or composition of a scene cannot be changed, learn to expose so that you can get a good shot anyway. Whether the light is back, side or front, you can make a good picture if you go about it properly. Side lighting will probably require about twice the exposure of front lighting, but don't take this for granted. Use your meter, preferably at the subject, and then shoot. A few attempts at shooting the sidelighted scene and you will be able to combine the meter reading with your judgment and make good exposures. Backlighting can be tricky, but it can also be very effective. Roughly, it will require about four

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BACK OR SIDELIGHTED SCENES NEED A FRONT FILL



THE 1950 VERSION of an old maid; I go home. I carry a projector in a case instead of a parrot in a cage. Shades of my ancestors! I carry a lens shade. My portmanteau, a gadget bag filled with a movie camera and kodachrome. Instead of a chate-laine watch, I wear an exposure meter.

"Back Home" is New Brunswick, Canada and I am blessed with some of the most pictorial clouds to put the itch in my trigger finger. The beautiful "Rhine of America" still flows on as it did when I was a youngster.

My object is to photograph my family, their manners and characteristics against their native skies; to capture some queer quirks of their personalities on celluloid. So that when there is a lapse of funerals in the family and I haven't seen "Aunt Tillie" for just ages and ages, I shall be able to view her on the screen. This is definitely a "who" scenario and almost all close-ups.

To put them in the proper frame of mind, I project the movies that I had taken in 1947. Sure, they know all the horses and it shows them how to act before the camera—I mean the relatives, not the horses. Naturally, being related to me and right smart helps.

Right off first, a flat tire. What personality! Oh, so you don't think that a flat tire has personality. I still maintain that no one can have insipid personality and change a tire and my brother is no exception. I move right in for close-ups. Close-ups of what? Brother! What is it that you usually take when a person is bent over fixing tire, and again my brother is no exception.

On to lovely Pokiak Falls, just sheer beauty. F/3.5 is the reading as it is in a deep gorge. My brother and his spouse in the foreground to add human interest. Then back in the car, panning from the front seat as we ride. This makes a grand shot if one shoots at 24 frames. Open up one full stop to compensate for slowness. All this is much better taken on the down grade.

On to my brother's home at Woodstock, a town full of light and sparkle. A town, where people earn an honest living. My brother cuts throats. I mean if the razor slips. That twirling barber pole is a fine scene, also the kiddy's chair. This is a home-made miniature airoplane with a small motor to revolve the propellers and must be taken from the outside through the window.

This is a must for my small nephews from Boston, who speak with Bostonian twange. Two bad I can't capthre that on the screen. This is in the shade, so again I use my meter reading of 3.5 but the light is so luminous that, taken through the glass, it shows the relatives at the back of the shop very plainly. True, I get reflections

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THE LONGEST COVERED BRIDGE IN THE WORLD

I Shoot The Folks Back Home

By MYRTLE DEGRASS

OF SCENIC BEAUTY IS THE ROAD "BACK HOME"



The ABC's of Movie Making

"BASIC SHOTS . . . AND HOW TO APPLY THEM"

By JASON WOODBINE

Up to this point, we have assumed that all of these shots are going to be made with the same lens, and that therefore you will have to move back for a Long Shot and move in close for a Close-up. However, there is another and often more convenient way of doing it, and that is by using different lenses. This was touched on briefly in the second article of this series, on Lenses, where we mentioned that in addition to normal lenses there are Wide-angle and Telephoto lenses. These different lenses form images of different sizes of a given object at a given distance.

It's just like sitting in a theater. If you had a seat far up in the balcony, you would have an excellent view of the scenery, the theater, and the general effects, but would see the individual actors poorly. In order to see them better, you could do either of two things: move down to the first row in the orchestra, or use a pair of opera glasses which would isolate one detail and magnify it.

In exactly the same way, if you are making a Medium Shot in a given location with a normal lens, you can make a Long Shot without moving

the camera by putting on a lens of shorter focal length, which is called a Wide-angle lens. Similarly, you can make a close shot of one detail in the scene by putting an "opera glass" on the camera—that is, a lens of longer focal length, called a Telephoto.

Whether you equip yourself in the beginning with a single lens of normal focus, or whether you get the set of three, is largely a matter of budget. Good lenses are not cheap, and you may not want to make the outlay for a full set at the start. Don't stint yourself any more than you have to in this direction, however. With reasonable care, a good lens lasts practically forever and has some resale value, even after a long period of use. For that reason, good lenses are an investment rather than an expense, and you should have as complete and as high quality optics as you can afford.

In a great many circumstances, of course, you can have the same end result with a single lens, by operating the camera at different distances. Note, however, that we don't say "in all circumstances." There are a good many conditions under which practical reasons make it impossible to move in for close-ups and move back for long shots, and in those cases you will be mighty glad you have a Telephoto and a Wide-angle, preferably mounted on a turret or something equivalent.

Say, for example, that you are photographing a football game, as a simple spectator. Once seated, it would be difficult to climb out and make your way to the top of the stands for a long shot, so a Wide-angle lens is essential. As for a close-up of a play in the center of the field, it is unlikely that you would want to risk being in the midst of a scrimmage, even if the officials would let you. So, in this case, a Telephoto will get you action at close range that would otherwise be impossible.

In the same way, you may find that you can't move back to get in a long shot of a garden because there is a brick wall in the way. With a Wide-

Last month, the author discussed the basic shots using only the standard one-inch lens for 16MM or the standard 13MM lens for 8MM shooting. This month the problem of Basic Shots are viewed through the use of the longer focal length lens'. Ed.

angle lens, there is no problem at all. If you are filming deer, let us say, in the forest, it is unlikely that they will hold still while you move in for a close-up—but a Telephoto lens will get the same result, and from a practical distance.

However, whether you have one lens, or a dozen, you can still make the three basic shots in most circumstances, and if you want your film to tell their story in a clear and interesting way, it is essential that you make proper use of all three.

There is no mystery about this, and nothing particularly difficult, once you get the hang of it. Eventually, you will make the proper choice without even consciously thinking about it.

The basic story telling unit is the Medium Shot. This shot is close enough to let us see the subject pretty clearly, and something of the surroundings. We only depart from the Medium Shot when we want to take in a large area, showing the entire setting in which the action is taking place, in which case we go to a Long Shot—or when we want to magnify a detail and show things not clearly visible in the Medium Shot, in which case we go to a long shot.

In other words, in approaching a particular scene, you will shoot it as a Medium Spot, unless the circumstances specifically call for the revealing detail of the Close-up or the broad sweep of the Long Shot. Nothing difficult about that, is there? The best way to get a clear picture of all this in your own mind is to watch the next movie you see from this point of view. If the movie is good, better see it twice, because the first time you will become absorbed in the story and will forget to watch for camera distances.

While you are watching the film for the second time, note the distance from which each shot was apparently made. Say to yourself, "Close-up. Medium shot. Medium shot. Close-up." Some shots will fall in between two categories. The three basic shots are just a foundation, and it is perfectly allowable to make a shot midway between a close-up and a medium shot, or between a medium and a long shot. What is important is to make each shot from that distance which best lets the spectator see what you wanted him to see in that shot.

In studying a few well made movies, you will probably discover yourself a few of the points which contribute to smooth use of the basic shots. For

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T AURANGA, NEW ZEALAND is the stepping-off place for Mayor Island, big game fishing grounds. Twenty-five miles out to sea, in the blue Pacific stands this unspoiled volcanic but bush clad island, with its one and only "South East Bay." At Christmas time the Island is painted crimson as nature unfolds the flowers of the Pohutukawa trees, with which it is principally covered. A good many G.I.'s will have nostalgic recollections of this little tree, as it is common all over the northern part of New Zealand. But scenery is not what we are concerned with. With camera and reel we are going out for fish—big fish—fighting fish!

My movie outfit consists of very ordinary equipment, a great deal of it being "home made." Movie equipment is like gold in New Zealand, and most of us can only dream about the many beautiful cameras we see advertised in the States. As standard equipment a wide angle lens is used in conjunction with a 1" and 3" G.S.A.P. adapted for my camera.

Today a party of three is going over to Mayor Island after Swordfish. They are all men, but very often women go in for this most exciting of all sports. The boat is hired and all gear aboard and with my movie equipment safely covered from the salt spray, we cast off and head for the "happy hunting ground."

With ordinary weather, we usually get over to the Island about 10 a.m. The first job is to catch some bait. We use Kahawai, a very nice clean cut fish which is trolled for and provides the first fun. The camera starts clicking at this stage. Everybody is very happy because the bait come in fast, also they can be seen in shoals round the boat. These shots call for the wide angle lens and normal speed. The cockpits of the boats are not very large, so the standard lens is next to useless. It is here that the camera gets the first real happy faces. Once six or eight fish are landed, the faces seem to get that sterner look.—Will we catch a big fish?

More work for the wide angle lens as the boatman prepares the bait by putting the hook in the right place and lying back, and then forward of the steel trace through the mouth so the fish will troll evenly and ride temptingly. Several shots as the boat-

A leap before he heads for the bottom



A BIG ONE—AND THE STRUGGLE BEGINS

BIG FISH... WITH CAMERA AND REEL

By N. W. BLACKIE

man does the job, and gently "for the camera"—throws the bait oberboard, and then helps No. 1 fisherman with the harness and to get the feel of the big rod. Adjusting the clutch of the big reel also.

I always use the wide angle lens on the boat up to this stage, as I can get sharp pictures 25" and on, and as the Island is usually very close, any background pictures are still of interest.

And now we are going to start the Big Game Fishing. No. 1 is ready, and the boat leads away from the Island. The last shot for now with the wide angle. The grins of expectancy. The feel of the 5, 6, 700 yards of tested line no thicker than the twine used in a drug store for a small parcel. But a "record" may be caught—400 lb. Marlin, 900 lb., 1200 lb. Thresher and Tiger sharks. And they fight! Its here the camera has left the cockpit and goes on top. Its the job for the

Telephoto, two inch if you have one, or the three inch. There's a tease (a piece of wood painted white with red head) trolling each side of the boat about 30 feet away, but all eyes are on the bait.

Well, everything is set, and its Fish, Big Fish, we want. Someone calls out "What! Hand holding a movie with a 3" lens." Yes, but with a 10 lb. coun-

● *continued on Page 288*

Out and on his tail he tries to throw the bait



PET PEEVES

A picture that most of my friends enjoy, whenever I show it, is a film I call Pet Peeves, which I styled much in the manner of those popular and comical Pete Smith shorts. In this reel I star myself in a series of events around the house, in the car, at work, etc., that ultimately gets my dander up. For instance, one sequence shows me coming out to the car immaculately dressed in my "Sunday best" proud of my appearance and in a gay mood. On the loneliest stretch of roadway a few minutes later my car has a flat tire and when I finally manage to replace it with a spare, being careful all the while of my clothes, another on the other side of the car suddenly goes flat, and then another and still another until I'm back to the first one again. All this takes place, incidentally, before I ever manage to drive the vehicle an inch beyond the spot where I first encountered this trouble. Tag ending shows me realizing my clothes are so soiled that my appearance leaves much to be desired, and losing my temper I run and jump in a puddle of muddy water alongside the road to do a good job of it, much to the astonishment of each passerby as they stare at me wide-eyed.—(By Al Vogel, Bakersfield, Cal.)

FIRST BIRTHDAY

Like many other doting parents we have movies of our youngsters from the time she was only a few days old. Trying to film Wendy as she really was proved difficult at first, but I soon found out that by confining her activities to a limited area such as the bath, in the play pen, in the high chair, etc., I was able to capture those childish expressions and mannerisms with much more ease. This was especially true indoors where lights were needed and in the months preceding the time she learned to walk. Best example of this were the scenes taken on her first birthday. Filming a title from an issue of HOME MOVIES which read "Baby's First Birthday" the opening shot shows Wendy sitting in her high chair banging away. Following this, a close-up of a tiny layer cake with a birthday greeting across it is shown as a hand places a single candle in the center and starts it burning with a match. A longer view reveals Wendy's mother shaking out the match, picking up the cake and walking off the screen. Coming into the room where the little one-year-old is waiting, her mother places the cake before her and tries to encourage a few blows in the direction of the candle. The real fun, however, began after this when we stepped back and kept the camera running almost continuously.

Sampling the cake, cautiously at first lest she be scolded, she soon

MOVIE

by THE READERS

realized it was hers to do with as she pleased. Before many moments had passed both of her hands were digging deep into the sticky affair smearing it all over her face with every taste and making a mess of everything within reach. When it was all over with a much needed bath was in order, of course, when we found frosting in her hair, on her clothes and even in her ears.

My advice, if you should attempt this, is to put the camera on a tripod so you won't experience the same trouble I had of jiggling the picture when I couldn't restrain myself from laughing. (By Joe Balzet, San Diego, Cal.)

PINT SIZE WESTERN

With the growing popularity of Hopalong Cassidy and Roy Rogers every neighborhood of late has been blessed with one or more of these hard riding, small fry cowhands. Why not take advantage of a wonderful opportunity and gather together all the two-gun broncobusters in the vicinity of your home and cast the lot in a rip roaring wild and woolly horse opera. Rest assured such a movie production will get you plenty of willing cooper-



ation, and a few tears at times, but that's all part of the doing.

For the story don't attempt anything too elaborate. As a matter of fact the tried and tired old formula for this type of melodrama would most certainly be the best. In your movie there should be some Indians burning with revenge, a chase with plenty of suspense, most certainly a smoky gun fight with caps, of course, a fearless band of rustlers led by a whisky (tea) drinking outlaw and last but by no means least the hero whose fine sense of law and order diverts a tragedy in the face of overwhelming odds to

ultimately rescue the helpless but pretty heroine.

Strangely enough this little epic can very well become one of the most outstanding films in your collection. The little actors and actresses will enjoy participating at any rate, but most especially if after each shooting session an ice cream and cookie party may be expected.

For horses help them nail together and paint heads on broom sticks, and enlist the aid of a few of the mothers for simple but effective costumes, that cannot be purchased at the dime store.—(by Myron Cox, Little Rock, Ark.)

WHEN DAY IS DONE

With short lengths of common adhesive tape I formed the words "THE END" in block-like characters on a black card. With most of the letters in these two words being a series of straight lines, placing them out in a readable manner was no problem once I solved the question of shaping the "D" like a triangle.

Shooting the title in average daylight I rewound the film in the dark and re-exposed a sunset on the same footage to serve as a background. To heighten the effect of this closing title as I photographed the slowdown, I slowly panned up into the darkened sky, leaving all the glorious hues of the fading light behind. On the screen the declining sun rays are shown with "THE END" fading in on top of it. Then later as the camera pans into the blackness the adhesive tape lettering stays in the center of the screen and the black background of the title card finally blends with the night sky, leaving the screen absent of light as the words fade out slowly. (by Pete Cavell, Chicago, Ill.)

THE SCAVENGER HUNT

If you are in search of a movie that will allow every or any gimmick in the book to be included, film the adventures and experiences of a small group of people engaged in a fast moving scavenger hunt. Running gags, mystery, comedy, pathos, etc., can all find a spot in a reel about this bizarre game of quest, providing some thought is given the continuity. The larger part of the film requires a snappy tempo as the searchers scurry about in pursuit of odd and unusual items on a list they previously drew from a bowl. The aim of the game is to be the first to return with every assignment in order to win.

IDEAS

To contrast the fast pace of the scavenger hunt sequence we used the theme of the tortoise and the hare to some degree. The film began, supposedly, on a Sunday when three couples are invited over to a friend's house for a quiet game of Canasta. After a few hands of the cards, one of the guests boringly remarks how long it has been since he has participated in a scavenger hunt. To this each member of the group reacts enthusiastically and laying down their cards prepare to organize such a game. A few scenes follow while the group writes out a list of ridiculous things to locate and when this is completed they are divided into teams of two, and upon drawing their assignments race off at a given signal in every direction. From here on the camera alternates from couple to couple as they proceed in their search encountering all sorts of adventures and mishaps. All, that is, except the couple least likely to succeed, who quite innocently do a good deed for a junk dealer, whereupon he insists on opening his shop to complete their list. This, the befriended junk man does easily long hours before the others simultaneously return tired, battered and worn.—(by Geo. Roth, Bangor, Me.)

SHADOWS IN THE NIGHT

Just to be different, I made a movie with black and white film with every scene in the picture in silhouette. Part of the story was filmed indoors with a bed sheet stretched wrinkle free at varying distances from the camera. The actors played their roles between the sheet and a strong light which was set so as to cast their shadows in silhouette on this home-made veil. Out of doors all scenes were photographed with a filter against a low sun. Biggest problem was keeping the contrast of outlines consistent rather than having some light and others dark. To accomplish this all meter readings were made from the shadows and exposed for this regardless of background.

In the beginning of the picture we introduced the characters in full light and then rheostat them down in silhouette where they remained until the end, when they returned once again into the light, with the story supposedly taking place at night.—(by John Bard, Texarkana, Tex.)

THE FASHION REEL

I solved the problem of what to shoot with the "short ends" left in my

camera on occasions by filming a reel entitled "It Costs to be Fashionable," in which my spouse is displayed in the various ensembles in her wardrobe. We knew when we started the reel that since women's styles change constantly, the outfits considered most attractive at one time would grow to look more ridiculous with each succeeding year. The stylists, of course, never failed us and today I have an interesting, complete catalogue of how fashions for the fair sex is persistently being altered. It is true, however, that if the camera is kept busy from time to time and over a period of a few years, it would be impossible to avoid displaying these style changes on the screen. Never-the-less, as it should be, while filming our other movies we rarely stressed the clothing worn as we were able to do here with close-ups. Don't get the idea that this type of a movie needs to be strictly documentary, however, for a certain amount of continuity and interest can very well be inserted. Titles for dating each series should be included as well, in order to determine at what period each vogue was the custom. Try it for a lot of laughs and use a running gag of the man in the family wearing the same old suit each time he is allowed to enter the picture.—(by Alfred Proskin, New York)

JOSIE IN THE FLYING MACHINE

Flying over our city several months ago, with a pilot friend of mine, I exposed about a hundred feet of 8mm color of how the town looked from the air. The first time up about all I shot were birds-eye views from various elevations with a few feet of the take-off and landing from inside the cabin.

After screening my efforts a week or so later I knew I had a sound foundation for an interesting movie al-



though the scenes I had so far represented nothing more or less than a series of so called "pot shots." Deciding that many additional "takes" would be necessary if the film was to ever be presentable as a full fledged movie, I set to work planning a simple continuity.

The picture began with a few scenes of my wife and I watching the planes take off and land on a private airport. Supposedly spotting us as spectators, my pilot friend greets us with an invitation to go aloft with him in his Piper Cub. The little woman, who has

This is . . . YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letters and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

previously shown some desire to take such a ride, eagerly accepts while I in turn decline, yet urging her to go ahead if she so desires. Scenes then follow of the plane being wheeled out, fueled and warmed up for the take off. As the ship taxis along the field the camera cuts from views inside of the cabin to others at various locations on the landing strip. Once up in the air, I used most of the footage exposed during the first flight, but since a number of additional air rides were made later I was able to intersperse the original pictures with other footage, such as the plane in flight at over a thousand feet above the city filmed as we flew alongside in another airship. Then a scene from the ground as they fly over some landmarks is ensued with a close-up from within the cabin as the two point to various things below. Having my camera angles bounce around this way made the reel more interesting and kept my friends questioning how I managed this shot and that.

When my wife returns to the field where I am waiting she strongly recommends the trip, but I pointedly decline again, saying that I want my feet safely on solid ground. Then as I begin to cross the street a speeding truck narrowly misses me and the picture fades out on my pilot friend laughing to himself and waving goodbye.—(by Sid Blackburn, Houston, Tex.)

A GAME OF TITLES

While browsing through the gaming section of a novelty store recently, I chanced upon a set of Anagrams which I purchased for less than a dollar to use as titles in my movies. If you are not already familiar with what Anagrams look like, about a most descriptive way of describing them is to compare them with dominoes except that in place of the white dots each Anagram has a letter of the alphabet embossed into its face side. These contrasting white letters indented into a black background made wonderful titles and placing them in a horizontal position with the camera above I achieved many outstanding effects. Furthermore since this is a game of composing words many letters are in duplicate which fixes no particular strain upon setting up a title.—(by Agnes Bronson, Decatur, Ill.)



THE "KING PIN" LAYS DOWN TO REST

SHORTIES ARE GOOD SHOWMANSHIP

By Wm. J. MILLAR

LOOKING for ways to sparkle up your home movie showings? Include *short subjects*!

Your audiences will thank you—and you will get a beginner's thrill out of your hobby all over again.

The first realization of the shortie's appeal came during a showing for our club's Shut-In Committee. The guests were orphaned youngsters of five to twenty. A promised film for the

**WHILE MOTHER SITS DOWN TO
"WORK"**



program failed to come in and at the last minute a 200-foot reel was substituted on which was spliced together, just for storage convenience, four separate little quickies. Two were not even sub-titled. Yet that was the reel that "woke up" the young audience. They liked the frequent change of pace. Since then I have tried always to include a couple or more shorties in every showing—and audience enthusiasm has improved in proportion.

Actually, the appeal of the shortie is as old as the motion picture mechanism. Commercial motion pictures, which found their first toehold at the start of the century, began as shorts; then they progressed to features, super-features—and in more recent years the trend of the commercial problem has been toward a balanced program including always one or two shorts.

Satisfied that the audience liked shorties, we naturally found our own home movie filming turning more and more to the making of 50 to 100-foot pictures. And as we did this we found that we were also doing something

constructive for our picture-making technique. We began to think in terms of footage in place of shots. We found ourselves editing in advance of shooting—a smart thing to do. The action of our pictures was speeded up. Every shot was made to count in the pattern of the complete picture. Automatically we became more careful with our exposures and our scene-by-scene composition.

No matter what your subject, you will be amazed at how well you can cover it in this shortie technique—and how much fun you can have doing it. What's more, you'll be surprised at how much more quickly your masterpiece becomes a finished production ready for the projector! A 50-100-footer can be spliced and edited, usually, in one evening. Contrast this with the elaborate planning you had to make before you tackled the assembly of that last 400-foot chronicle you made!

Some time when you want good training as well as good fun, try an *un-cut* 50-footer. Here you really have to get down to inches (yes, it can be done) in parceling out the footage for scenes and titles. You have to plan and prepare titles in advance, of course, working them in as you go along. If you are to shoot outdoors, the titler has to be taken along and used on the scene of action. The Los Angeles 8-mm Club has featured an un-cut 50-footer contest annually for many years and this has brought out some shorties that have qualified for honors in national competition.

There is still another way to make a shortie. This way is expense-less, even if not painless. Remember that long, dreamy master-work you made last summer (yes, the one you swore you'd never cut a scene from)? Remember how the kids grew restless half-way through and your wife had to stumble around in the dark passing coffee candies to keep the grown-ups from dozing? Run it through your viewer. Mark, with a tiny clip, scenes that honestly seem to you to be a bit lengthy. Close your eyes when you do it if necessary but—*use the scissors*. Run the re-spliced product through the viewer again. Heartened by the improvement in the patient, the next operation will be easier. Cut and trim all over again. Trim. Trim. Trim. Sure—keep the cut-out shots for sentiment's sake if you want to. But show the trimmed product on your next program. Chances are you will have come up with a dandy shortie and a much more true-to-life rendering than you had in the original. And don't take it too much to heart if wifey says when she sees it, "Daddy, When did you take that picture? I don't remember ever seeing it before—but it's the best you've done yet!"

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IN VACATION FILMING, there is a temptation to overdo long scenic shots. The story is often kept moving by medium and close shots of the principal characters.

IF YOU HAVE THE TIME and money this summer, why not make a good lecture film? There are hundreds of good subjects at home and abroad.

IF YOUR CAMERA operates on a spring, it is wise to rewind before each scene. This will reduce the chances of the camera stopping in the middle of important action.

PANNING SHOTS, if wisely used—and sparingly—can add interest to your films. It is often essential to pan in order to follow action.

EMULSIONS on your color film may still be soft when it arrives from the processing plant. Giving the film the time to harden will prevent scratches and the collection of dust particles.

YOUR HOME MOVIE films may last a lifetime if they are properly used and stored. Protect them from extremes of temperature, especially in summer.

WHEN MAKING those vacation films for processing, don't forget to print your name and address plainly on the box.

IF YOUR SOUND projector has had heavy use lately, a good cleaning or overhauling might be in order. If so, try to do it before next winter's heavy schedule.

A PROPERLY FILTERED BLACK AND WHITE SCENE CAN BE DRAMATIC.



WELL COMPOSED SHOTS GIVE EYE AND ACTION INTEREST

JULY FILM TIPS

A FEW TIMELY TIPS FOR VACATION SEASON

By A. L. MARBLE

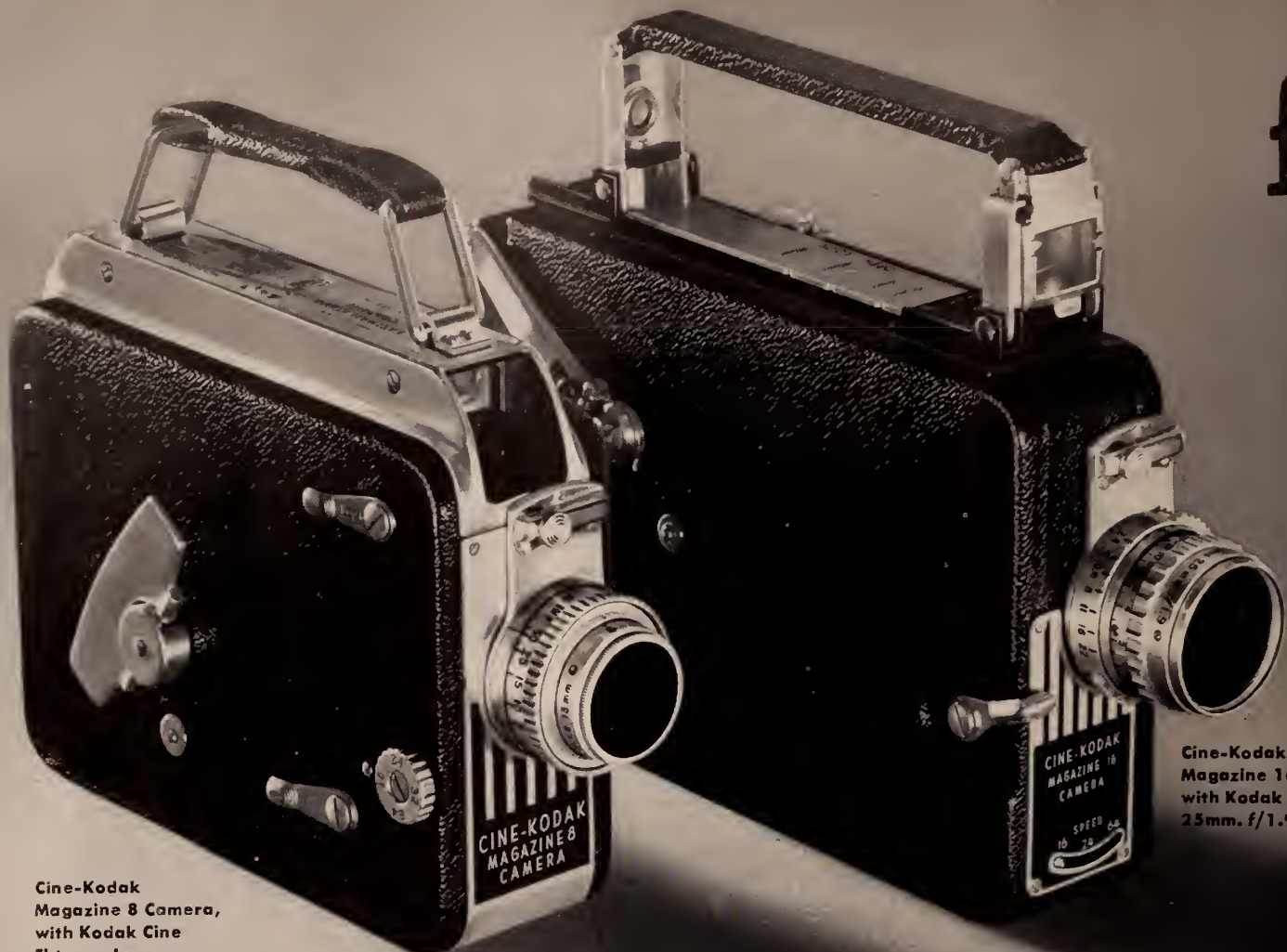
As soon as your children are old enough, teach them to make movies—a great hobby for all ages. Summer vacation is a good time to initiate the youngsters.

DURING THE BRIGHT DAYS be extra vigilant to prevent side lights or reflections from entering your lens while filming. A sunshade for the lens often pays dividends.

HAVE YOU EVER STOPPED to think that you can make your film hobby pay for itself? Many people and businesses are waiting for the right amateur to film them—for pay.

IF YOUR FRIEND starts filming as a hobby, urge him to study his camera instruction book. It will save him money and possible discouragement.





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Better movies this summer



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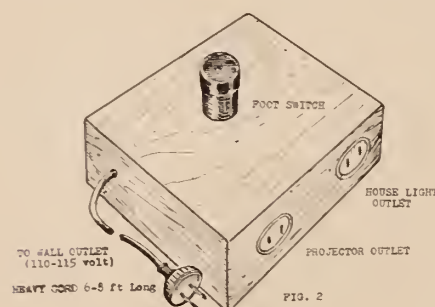
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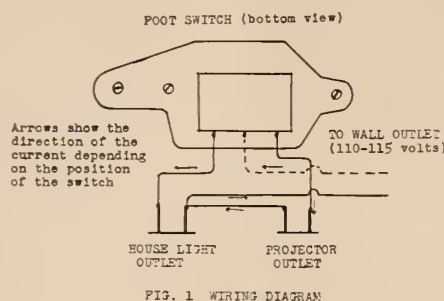
Projector Foot-switch

I have recently made a foot-operated switch for use with home movie or slide projectors which I find very useful. It may be employed to turn on the projector, or to turn on the room lights after a showing is over, merely by a light pressure from the operator's foot. I constructed this device from a



foot-switch that is mounted on the floor of automobiles for raising and lowering the headlight beams. The wiring diagram is shown in Fig. 1, and Fig. 2 is an external view. As will be seen, the switch is mounted in a box, with two female outlets having threads which accommodate any sort of male cord attachment. The box may be of plywood, or whatever is desired.

The cost of the whole unit was very



small; the switch cost 83 cents, the plywood about 50 cents, and the outlets 15 cents each. The only tools required were ordinary hand tools and a soldering iron. No dimensions are given, since these will depend upon the particular components obtained.

This is a most convenient way for the operator to control the lighting situation. The switch is mounted near his foot, and after the show is over there is no need to ask someone to fumble in the dark for a lamp switch. —Robert L. Atkinson, M.D., *Bloomington, Ill.*

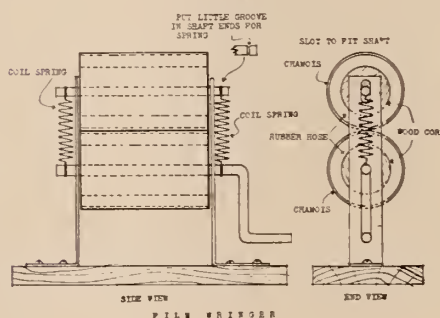
Film Wringer

The accompanying drawing shows a gadget which I have made to remove the surplus water from the surface of cine film after processing. I have found it very useful, and perhaps some others who do their own processing would like to try it. I am not giving any dimensions, since these are entirely a

matter of convenience and personal taste.

First, I cut two pieces of suitable length from a round hardwood pole, to serve as the cores of the rollers. Dowling, or anything perfectly round, could be used for this purpose. I then drilled a hole through the center of each roller slightly smaller than the shafts which I planned to use. I roughened the shafts, then drove them into the wood, making a press fit. The end of one shaft was bent to form a crank, as shown.

Two lengths of smooth rubber hose



were next cut off, of a size which just fitted snugly over the rollers. A piece of chamois was then cut to fit each roller, the same width as the roller and long enough to go around it three times. One edge of the chamois was fastened to the roller with waterproof glue, and the chamois was wrapped around it, leaving the other end free. The second chamois was similarly mounted on the second roller, but wrapped in the opposite direction.

All that remained was to mount the two rollers in a frame. The upright supports were made of strap iron, fastened to a wooden base with screws. The lower roller was mounted in holes which just accommodated the shaft, but the upper one was mounted in vertical slots which allow a little play for the top roller. A coiled spring clipped to each end of the rollers then provided a moderate pressure between the two.

In use, I hold the rollers under water until both chamois are thoroughly wet. Then I give the handle a few turns to squeeze out surplus water and the device is ready for use. The wringer can be fastened in any convenient place over the developing drum. As the film comes off the drum, it is started between the rollers, which are slowly turned as the film is wound onto the drying reel. No more wiping, and no more scratched film!—F. L. Gardner, *San Francisco, Calif.*

THE CINE

Simple Matte "Box"

Pictures that "fade in" or "fade out," appear through one shape or another, or have some other characteristic over and above the actual photography help to give added life and interest to a film and greater force and point to the scenes so treated.

Suppose a certain shot shows someone looking through a pair of binoculars and the next depicts what they are seeing. The second gains force if the picture appears in an outline as Figure 1, which suggests the two lenses of the glass. Or again the villain in a story film is shown peering intently through a key-hole and then flashes on what he can make out of the room inside. A key-hole outline, as Figure 2, for the second shot here gives that bit of added force which makes all the difference.

Pictures that "iris out," that is, get smaller and smaller, drawing in from all sides, help to suggest a conclusion or can be used to give prominence to some one item. A final shot with, say, two persons walking away from the camera along a road which disappears into the middle distance lends itself well to iris-ing out, the circle of light continuing the figures become smaller and smaller as the people recede and themselves become less in size.

"Iris-ing in" can be used in just the reverse way. Interest starting with a single item and then widening out to a full picture.

There is no need for the amateur to be afraid of effects of this kind or to think that they can only be obtained with high-priced professional machines, for with a little home-made additional equipment the desired results can be brought about by any sub-standard worker.

The additional equipment is best used with a tripod, but most workers who set out to make story films have one of these useful stands. The equipment can, however, be locked to a camera and used if everything is set on a rock-firm support, as say a wall or gate-post.

The first thing required for the extra fitting is a rectangle of aluminum some 12 inches long and 4 inches wide. Along the sides of this are secured two strips of 1/4-inch section wood, care being taken to see that they are absolutely parallel. The pieces are held by four or five very small screws com-

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WORKSHOP

ing up through the metal, which is drilled at the desired points. Aluminum being very soft this drilling is readily effected with the smallest of hand drills.

This strip has to be affixed to the tripod screw and a hole is drilled and then reamed out to the right size for this at one end of the metal, care in this case being taken to see that the exact mid point is struck or the final shapes will not lie at a true right-angle to the lens, which is fatal to good results. The hole should be about $1\frac{1}{2}$ inches in from the end. The strip fits over the screw and complete rigidity is given when the camera is in position. If the strip is to be used



FIG. 1



FIG. 2

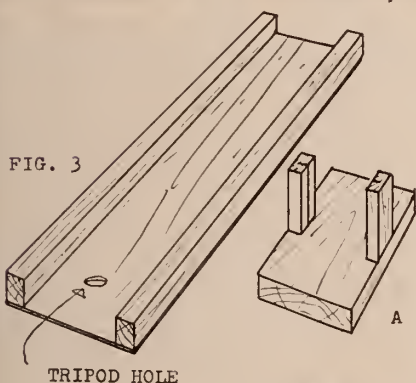


FIG. 3

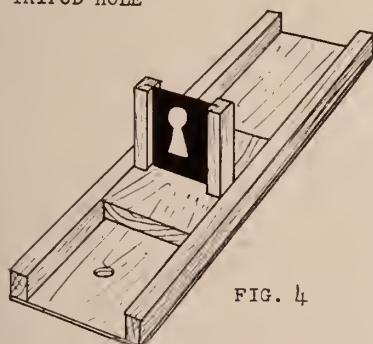


FIG. 4

without a tripod this can be done by getting a bolt which fits the camera half of the connection and bolting the metal on by means of this.

The simple sliding frame as Figure 3 is now made. This is merely a base (which must slide accurately between the side strips) and two slotted verticals as (a). These verticals can be single pieces of wood slotted or be built up of three short lengths each, the center length in each case being slightly narrower, thus giving the

channel. Strong glue will hold the lengths together but if much out-door work is anticipated several brads can be used in addition to the glue. Whichever type of vertical is used they are held to the base in a small recess. Employ a set-square to make sure that a true ninety degrees to the base is obtained.

Finally come the masks. These are squares of very thin plywood or further pieces of aluminum and they slide as required into the vertical slots. The side which will face the lens is either covered with black velvet or painted a matte black.

From these masks the desired shapes are cut, the greatest care being taken to see that their centers agree accurately with the optical axis of the lens. This is most important with the circle, which is only 1 inch in diameter. The shapes will include a heart, field-glass design, etc., but these too will have their centers in respect to the lens.

The equipment is now complete. To use the circle for iris effects, it is put in the frame and then moved gently to or from the camera, as the case demands. When the mask is close up to the lens the full picture is taken but as it is pulled away the field of vision becomes smaller, until at the end of main strip it is but a pin-point as far as taking is concerned. On the screen this reducing in size appears like the picture closing in from all sides. By starting with the mask well away and bringing it up toward the lens and unfolding and widening picture is secured.

To use the shapes, a few tests will show the exact position which allows the outline to nicely fill the picture without being too small or too large. These positions when found must be readily repeated.

A further use for this extra fitting is the making of titles superimposed on a moving background. Here a sheet of plain glass is slipped in to the uprights bearing the desired wording. The camera now set in motion records both the words and the scene behind. White ink is the best for writing the titles.

With a little care this idea can be employed to give words which starting small appear to grow and come towards the observer till they fill the whole picture. Also they can be made to suddenly disappear altogether by stopping the camera, removing the glass and then carrying on with the

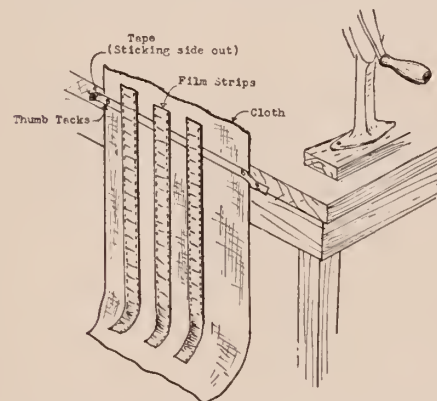
shooting. In fact this intermediate glass idea can be made to give quite a number of effects.

The length of strip above is given as one foot. This is on the assumption of a 1-inch lens but a few tests would soon show the variations necessary for other focal lengths.—H. A. Robinson, Bebington, Cheshire, England.

Versatile Sticky Tape

When editing films, I have always found it a problem to keep the short lengths of film so that they could be found in a moment when needed, yet would be safe from harm. Several ideas which I tried either resulted in damaged film or threatened to do so. Now, however, I have found a method which is extremely convenient, yet entirely safe.

A piece of soft cloth, such as outing flannel, is fastened to the edge of the editing table with thumb tacks. The piece I use is a yard wide and two yards long. Then a strip of half-inch adhesive tape, of practically any sort that happens to be handy, and slightly more than a yard in length, is fastened



along the edge of the table, sticky side out, with a thumb tack at each end.

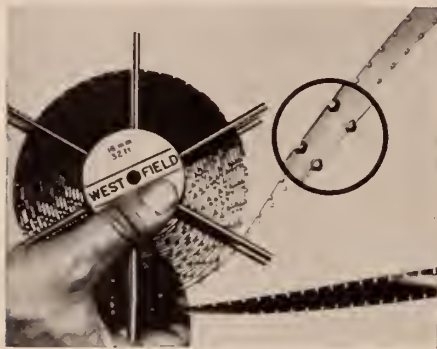
The cloth hangs straight from table edge to floor, then is spread out flat. Each strip of film is pressed lightly against the adhesive tape and hangs down the face of the cloth. If long enough to reach the floor, the balance is coiled on the end of the cloth. It is a very simple matter to find a desired strip, or to alter its position, and there is no possibility of damage to even a single frame at any time. When one is through editing, the strip of tape is thrown away, and the cloth is folded up and put away until the next time it is needed. This completely avoids the bulkiness of film bins and similar arrangements. Roderick A. Southworth, Binghamton, N. Y.

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Big Fish

● continued from Page 279

terweight underneath it. (A turned club and leadweighted.) And again, those fish are going to come fast, so here we set the camera speed to 32 frames and open the lens 1 stop. That helps to iron out the movement of the little ship. There may be a swell on. The camera also has a small piece of rubber fixed with sticking plaster above the viewfinder, so that it can be pressed hard against the forehead. The camera thus becomes integral with one.

We are trolling along steadily, the rocky coastline of the Island in full view, and full of interest, but the eyes see only the bait! They are watching for the "shot" blue and purple colors which paint the water when a Swordfish comes near the surface. Yes, its there. Fish! The camera has caught that flash too. In comes the teasers, leaving only the tantalizing bait. The boat has slowed down. All eyes are riveted. Here comes the flash again,—this time the surface of the sea is broken. The sail fin is out. Whirr! says the camera. The fish has dropped back again, but this time, watch,—its coming again, sail fin right out and its alongside the bait. And here is the beak, or sword out too. You can see the purple eyes, and smash goes the sword over the bait, and with a flurry of white water, the fish turns. The camera must be wound, and as all the foregoing took place at approximately 50 feet, the lens must now be pushed round to infinity. Again the camera is poised, still set at 32 frames to catch and pull it up that fast run. Fish! over there, and there he goes "putting the threads in" to the tune of the whirring reel letting out the line footage and the camera eating up the film footage. Down goes the fish again. The camera is wound once more, to its full extent each time. Yes, you can still hear the reel running out, yard by yard, 200, 300, 400 yards, and the weight of even that fine line, with the small amount of break on the reel, is heavy, and the fish is starting to slow down. He will come up again,—but where?

Now, he's probably 12' 6" to 13' overall, and he may come up 400 yards away from the boat. Yes! we must change the lens quickly. On goes the 6", also the speed is changed to 48 frames. The lens is opened another half stop. That compensates for those extra frames.

The fish will probably come out with a rushing leap to show his full height. We can't get the first one, but will hope for the next. Each leap is of about one and one-quarter of a seconds duration. At 48 frames that gives us approximately 4 seconds on the screen,

and its so fast it still looks natural. At this stage, the sea birds, which are nearly always present, may give some indication where to look. The beautiful "Sooty Shearwater" does like the "little things" which adhere to the big fish, but which get shaken off with the fighting. So everybody watches. Over there! Quick! The first leap is just finishing, but the second leap was caught because the camera came up "shooting." Four leaps and several thrashings and down deep again! But what of the Fisherman and the Boatman. They work hand in hand. The boatman has turned the boat, and the fisherman is winding in slowly, but its hard work too, and he is losing some sweat. Twenty minutes has passed. The reel sings again, and out comes the fish, fighting hard! Still a long way out, and still the 6" lens and 48 frames. They are only flashes, so we must lengthen them. With the fish getting tired, and the line footage getting shorter, we now change the lens to the standard 1", and back to 32 frames, closing the lens half a stop.

The fish may come up quite close to the boat. Yes, he has too!—and getting tired. A little more winding and pumping, and its here that we can get some close-ups of the Fisherman as he looks pleased. Pumping away to retrieve the footage and perhaps a "first" big fish.

We use the wide angle and 16 frames for that, and take a meter reading as there is a lot of shadow in the cockpit of a boat.

Back to the top we go, and with the wide angle still on and 16 frames P.S.

There's the fish, quite close in now, and really objecting to the boatman and his use of the gaff. The wide angle gets the close-up story of the landing on the boat, and the congratulations. The color film gets the brilliant "shot"—Purple to silver colors of the big fish.

I have "told" the story, and with the pre-shots of leaving the mainland and coming out to the Island, together with some shots of the ruggedness of the coastline, and now the placid beauty of the Bay. All makes a picture of never failing interest.

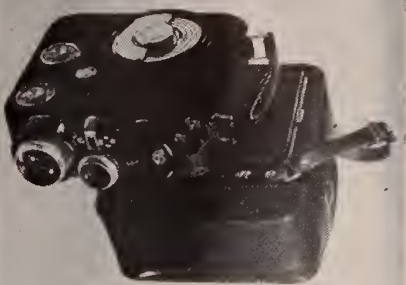
All big game is fast. Use your "speeds." Compensate with the F., stops each 16 frames open one stop. When using Telephoto lenses, remember the masks. The wide angle lens can be used before attaching to camera for its "field." Take your meter reading of the water about 70 feet from the boat, and often. One way the water absorbs light, the other way it reflects. Also, be familiar with your Camera and lens Instruction Books. It pays in good "shooting."—(N. W. Blackie, Tauranga, New Zealand)

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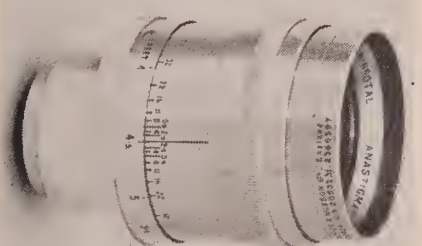
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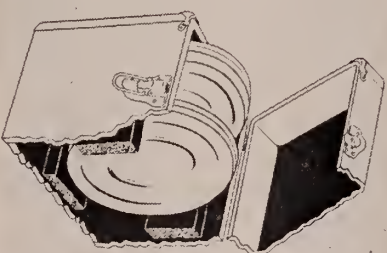
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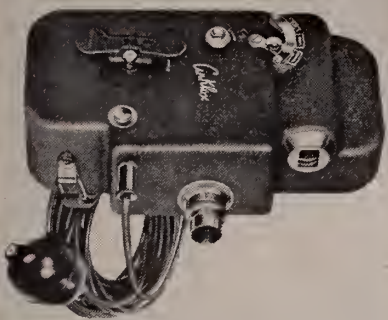
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Exposure

• continued from Page 276

stops greater aperture than front lighting, but check with the meter. Don't forget, that if you are shooting backlit scenes for a silhouette effect, your exposure will be for the overall brightness, not the subject to be silhouetted. If the subject is to be clear and detailed, read your meter from the subject. If reflectors are used in sidelit and backlit scenes, it will mean the difference between mediocre pictures and outstanding ones. A previous article in HOME MOVIES told of various materials, easily obtained, and different types of simply constructed reflectors. Don't be afraid to use them. If you really want to be a top cinematographer, the back end of your car will be full of reflectors when you go out to shoot. Backlighting or sidelighting does not mean that reflectors must be used, as many times dramatic effect is enhanced with this type of lighting. Your own judgment will tell you what will be best. Incidentally, in outdoor shooting, be careful of the

shadows of branches, leaves, power lines, etc., falling on the faces of your subject, unless this effect is specifically desired.

Those of you who are not the possessors of meters can do a good job also, if you will base your test exposures on the exposure guides in film and cameras. Let these guides be the basis of your tests and make the same rests as noted above. That way you will be sure of future results. Above all, don't let shots under adverse light conditions stop you from shooting. If you will make accurate tests, you will know your film and camera well enough to make good pictures out of poorly lit scenes.

Exposure for color is much more critical than for black and white. Use of an exposure meter is the most desirable method of checking for color shooting, but very good results under ordinary conditions can be had by intelligently using an exposure table. Whatever you do, don't guess if you want good results. When taking a reading from the face of a subject, for color shooting, the meter reading should be divided by 2. The reason for

• continued on Page 296

Folks

• continued from Page 277

mixed up with my brother's razor. Should have used a polaroid filter.

Then a sequence of brother's home and the children playing on the lawn with their grandpa. First the house and then grandpa at seventy-three standing on his head among the hand-painted faunae on the lawn. Now, grandpa showing his grandson how to "doody" it. The orange of the wildflowers and that magnificent sky in the background! In the bright sunlight f/11.

This time, the camera is going to supply the action. A trick shot of my small niece sitting in her little wagon. I slowly turn the camera until small niece is on her head, keep her there for a second or two and then turn slowly back until she is again in normal position. In this shot, the cord attached to the camera must not be wrapped around the wrist. The camera must be free so it can be turned.

We motor across the border to Houlton, Maine. Again, trouble with the car. Water from an old-fashioned well-house. These old landmarks are fast disappearing in this modern civilization. So I capture them while I may.

On the road over, a show place. Literally, a half acre of huge flower boxes in front of a farm home. I ask permission to shoot them. I take the whole standing in front and a little

to one side. I had already taken a meter reading, pointing my meter close to a flower. Then, I take a semi close-up of one of the flower boxes. Hence, a close-up of one of the huge flowers. This entirely fills the screen. These are relief shots—relief from too many relatives.

At Houlton, an extremely photogenic fountain—a boy holding one of his shoes aloft while the water runs from his shoe. A very suitable background for the kiddies to get their drink of water. This is in the shade, a reading of f/3.5.

Here, the one shot of myself with some weird character trailing behind. Why do all the glamour boys follow me?

Still shooting "relatives" I went to a donkey ball game in the evening. What a laugh! The asses play on the far-famed "Parlour" track at Woodstock. It was after six o'clock and far too late for kodachrome. But with my haze filter to cut the violet rays, I was surprised how well these shots turned out. The only drawback was that part of the game was in the shade and part in the sunlight. I took one long shot from the grandstand to establish the locale. Then I moved right up among the donkeys so it was difficult to tell which was which.

A blow to my vanity, when I projected it I was asked where the ball was.

I move on to the old family home, down by the mill stream at Waterville, N. B. This has many pictorial

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possibilities. Among them, an old-fashioned pump, something that is fast disappearing in this modern age.

The old parlor, almost as it was in my mother's day. There is enough sunlight to take it at 2.5 so I have my in-law move back some of the old pictures from the attic and an old wooden peacock, painted grey with real peacock feathers in the spread of its tail; a hideous affair but the centre of attraction in my mother's day.

As a relief from this heaviness. I take a close-up of my youngest brother's knees so I can have a guess-who contest in my movies a la radio. Then I play a trick on him; pretending the light was not right, I move to a different angle and take him full length in his shorts. I shall cut this in at a different place in my movie.

Some shots of the children on the tractor and some of the general store where everything is sold; from the most expensive bone china from England to kerosene.

The store window has a colorful ad of Bull Durham tobacco and a large geranium plant, typical New Brunswick. A reading taken at the window is right for this.

Now to my sister's at Peel. On my way, I pass through Hartland where I read in a travel article that they use oxen. I am a little afraid that if anyone goes there with the idea of photographing oxen, they are going to be disappointed. If they ever used oxen there, it must have been well before my mother's day.

We do have things to make up for the oxen. For instance, the longest covered bridge in the world. Here the waters of the St. John sweeps majestically to the Bay of Fundy. Still dealing with relatives, the poor fish! I shot some scenes of the famous salmon pool and even caught some fish, that is with the camera.

Another day, another trick to be played. My "Peel" sister is very prim, my younger sister fun-loving. I took a shot of my younger sister doing a naughty dance. This shot, being from the breast down. We tell my prim sister that we all are doing a skit in that dress. We do have a hard time to fit her with white shoes. I shot her full length and also a close-up of her face so that no one can make the mistake of not thinking she is doing the risqué part.

I shot a sequence of my sister's mother-in-law—eighty-three years old—and her granddaughter. Grandma walks as spry as her grand daughter; dresses beautifully and decorously in form-fitting black coats, etc. Her gay brown eyes just snapped with pleasure when we were preparing her to "act." Where! Oh where! Shall I find an old

• continued on Page 293

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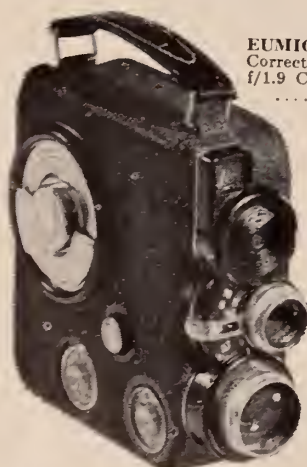
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Basic Shots

• continued from Page 278

one thing, you will note that practically never does one jump from a close-up to a long shot, or from a long shot to a close-up. It's too big a leap. Go from long shot to medium to close, or vice versa.

You will also note that most se-

quences open with a long shot. Not all, but most. (A sequence is one little "chapter" of action, which plays through without a time lapse or change of scene.) That is because the first thing the spectator wants to know is "Where is all this taking place?" Once you have established this setting, and the relation of the characters to it, in a good Long Shot,

you can usually forget about it for the rest of the sequence, unless you want to come back to it at the end to round things off nicely.

Once in a while, there is an exception to this rule of opening a sequence with a long shot. Occasionally, the most informative way to open a sequence might be, let us say, a close shot of a birthday cake, which tells us that a birthday party is in progress. Or we may want to open on a pair of hands to arouse curiosity.

It's all a matter of deciding what you want to say in a particular shot, and then selecting the camera distance that will best say it. Simple as all get-out, but it will make a big difference in the next film you make.

(To be continued)

Folks

• continued from Page 291

lady to pose a la Whistler's mother?

Next: Ashland. We stop on the way to take some shots of my brother-in-law on the combine. These are beautifully dramatic shots; the gold of the wheat, the red of the combine against the drop-back of the azure sky—interspersed with light fluffy banks of snow, masquerading as clouds. I continued to press the button until he is on top of me; depending on him to stop before he runs over me. Ha! Ha! At last, the villian of the performance makes his appearance. When I run this off, I found that he was paying no attention to me. Did he do that on purpose? And I took such a splendid close-up, angling him against the sky.

Now, the grand finale, a family picnic. Took some footage of my sister-in-law preparing the picnic lunch and her son stealing cake. Taken inside between two windows; meter reading $f/3.5$. Took title at picnic grounds of the Island Park $f/5.6$ in the shade. Stood a little to one side, so as not to have a head-on shot; much more effective that way. The picnic was a grand success both as regards movies and cats.

When I arrived home, I shot my niece, five years old; sans clothes with the exception of panties. I placed her at the end of a road, had her hold a sign on which was painted "The End." She held this sign in such a way, that her panties were covered. Isn't she going to love me for that shot when she is older?

This may not seem like a high adventure in the art of filming, but let others film their Amazons and their Iguazu Falls. I'll film the relatives and the family dog; who with tears in his eyes, said just as plain as plain "Good-bye, Aunt Myrtle," when I left.

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Un-Lux-Y Day

• continued from Page 275

HAND SET TITLES FOR SCRIPT WILL BE FOUND ON PAGE 302

his food and drops his hand beneath the table.

Scene 5: Medium close-up (insert) underneath the table as Junior's hand comes down and a dog gobbles up offering. Hand then pats dog's head.

Scene 6: Same as scene 4 as Junior retracts his hand cautiously and continues to eat.

Scene 7: Close-up of dog underneath the table scratching vigorously near father's feet.

Scene 8: Same as scene 2 father eating, pauses unconsciously and scratches his leg. Goes back to food.

Scene 9: Medium shot of mother placing bread in a toaster.

Scene 10: Same as scene 7 dog still scratching.

Scene 11: Same as scene 2 and 8 as father scratches himself a few times slightly annoyed. Returns to breakfast.

Scene 12: Junior notices father scratching, pretends to ignore it but slides low in his chair to reach out at his dog with his feet.

Scene 13: Medium close-up of Junior's feet trying to kick at dog.

Scene 14: Medium shot of father setting down fork to scratch himself.

Scene 15: Close-up of mother as she sees father scratching and questions him (no title).

Scene 16: Same as scene 14 as father shrugs his shoulders and frowns.

Scene 17: Close-up of Junior slowly readjusting himself in his chair, begins eating and peeks guiltily out of the corner of his eye.

Scene 18: Close-up of toaster popping up bread.

Scene 19: Close-up of dog underneath table near father's chair still scratching.

Scene 20: Medium shot of all three as father reaches for toast in toaster and because of its warmth juggles it from hand to hand almost dropping it, as he suddenly scratches an itch.

Scene 21: Close-up of Junior slumping low in his chair to make another attempt at moving his dog with his feet.

Scene 22: Close-up of Junior's feet making a last desperate kick but missing the dog as the toe of his shoe lands squarely on father's shin. Quick cut to—

Scene 23: Medium shot of father painfully reacting and accidentally tossing

the toast he was buttering into the air. Quick cut to—

Scene 24: Short shot. Close-up of Junior sitting up quickly.

Scene 25: Close-up of toast landing on kitchen floor.

Scene 26: Medium long shot of father in pain and hopping about on one foot holding his leg with one hand as the other gently rubs his shin. Mother surprised and bewildered, Junior looking guilty.

Scene 27: (Insert) close-up of dog coming out from under table.

Scene 28: Same as scene 26 medium shot of mother trying to pacify father who is still in pain.

Scene 29: (Insert) close-up of dog starting to eat toast on floor.

Scene 30: Same as scene 24 close-up of Junior trying to motion dog back.

Scene 31: Semi close-up of father as sees dog, stops hopping about as he suddenly realizes what has been going on, looks at Junior and begins to get angry. Quick cut to—

Scene 32: Medium shot of Junior still trying to get the dog back, notices his father and quickly straightens up trying to look innocent.

Scene 33: Medium shot of father with mother restraining him as his temper flares.

Scene 34: Insert same as scene 29. Close-up of dog eating toast.

FADE OUT

TITLE: LATER. . . .

FADE IN exterior, day.

Scene 35: Close-up of Father's shin thoroughly bandaged as his hands cautiously pulls down pant leg.

Scene 36: Medium shot of a back yard with mother and Junior standing near father who has one leg up on step or chair as he finishes lowering his pant leg and stands up painfully. Looks angrily at Junior and raises his arm as if to swing at him. Junior reacts by hiding behind his mother while she stands between them and tries to calm father.

Scene 37: Insert. Medium shot of dog with tail between his legs running for cover into dog house or some other hiding place.

Scene 38: Close-up of mother explaining it was an accident.

Scene 39: Close-up of Junior hanging on to his mother's skirt.

Scene 40: Close-up of father trying to calm down.

Scene 41: Same as scene 36 as father sighs and shrugs his shoulders, mother relaxes and Junior slowly steps out from behind her.

Scene 42: Close-up of dog wagging his tail and coming out of hiding.

Scene 43: Close-up of father as he speaks to Junior waving his finger:

TITLE: "Since this is wash day, you can do your part young man, by giving that flea bitten mutt a bath!"

Scene 44: Same as scene 43 as father finishes speaking.

Scene 45: Same as scene 37 with dog hurriedly returning to his hiding place. Shoot at 8 or 12 frames per second.

Scene 46: Medium shot of Junior angrily kicking at ground.

Scene 47: Close-up of mother as she begins to speak:

TITLE: "That's a good idea son. Now you do as your father says . . .!"

Scene 48: Same as 47 as mother finishes speaking.

Scene 49: Medium long shot as mother walks toward house and father beckons Junior to follow him as he limps in opposite direction.

Scene 50: Medium shot as father gives Junior a basin and motions to him to get busy. Junior reluctantly takes basin and exits as father sighs and shakes his head as he exits at opposite side.

Scene 51: Medium shot of Junior putting down basin and calling for dog.

Scene 52: Medium shot to semi close-up as father walks towards camera awkwardly carrying a rolled up garden hose. Hose unrolls and he trips slightly, barking his injured shin again on the nozzle, causing him to do his hopping dance once more. Finally leans over and picks up hose in disgust.

Scene 53: (Insert interior) medium shot of mother placing clothes in a washing machine.

Scene 54: Medium shot of Junior reaching in hiding place for dog. Finds him and pulls animal out.

Scene 55: Medium shot at front of house of father near his car which he prepares to wash.

Scene 56: Low angle medium shot to close-up with basin in foreground as Junior struggles carrying the dog towards it and camera. As he is about to place the dog into his bath he notices he forgot to put water in the basin. While holding dog in one arm he picks up empty basin and exits scene dejected.

Scene 57: Same as scene 55 as father walks from faucet with hose as water gushes from it and begins gayly washing his car whistling and singing as he does so. Insert a few extra scenes here of this action.

Scene 58: (Insert interior) mother turning on water faucet.

Scene 59: Semi close-up of Junior struggling to hold dog with one hand as he places basin under back yard faucet and runs water into it with the other.

Scene 60: Close-up of lawn hose being used by father as gushing water becomes a faint trickle.

Scene 61: Medium shot of father pausing in his work and looking at

● continued on Page 297

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Exposure

• continued from Page 290

this is that the average human skin has an average reflectance value of 35%, which is approximately twice that of average scenes. This was not necessary with black and white film because of the latitude of the film, but with color the margin between right and wrong is very narrow. In your first shooting of color film, keep an accurate record of exposures with all pertinent information. By studying the processed film and comparing it with your record, you can learn a great deal about proper exposure. Incidentally, when using reflectors with color film, remember that the color of your reflector can affect the tone of the scene. A bronze colored reflector will give added warmth, while white will tend to cooler tones.

Your first color shots, unless they are pretty awful, will look good to you, but after the first thrill of color has worn off, a little critical study will show you where there could have been improvement. Check the colors in your scenes. Do they compare well with the original scene for color? If they do, you have made a good exposure and can use that exposure again for the same set of conditions. If the film is washed out and light, you have overexposed. If very dark, you have underexposed. Maybe there is an excess of blue or red coloring in the scene. Color shots of distant scenes will be quite bluish unless a haze filter is used. The haze filter, by the way, is for Daylight type film. If you are using Tungsten type with a conversion filter, no haze filter is needed. If the scene is too red, it was probably shot too late in the day. There are many correction filters made to balance color film against many light conditions, but until you are pretty well acquainted with color, it will be better and less complicated to forget them all except the haze and conversion filters. Don't forget that colored objects will reflect their color. If, for instance, you photograph a blonde next to a red barn, the final picture may show a "strawberry" blond with a slightly ruddy complexion.

In using color, your eye must be trained to become much more critical of the colors it actually sees, rather than to the composite effect as pictured by your mind. For instance, you look at a house and say that it is white. Critical examination and comparison with an actual white might show that it had a bluish cast, caused by a bright blue sky, yet your mind says it is white. Your eye must learn to separate and evaluate colors if you are going to do really good color work. Don't be disappointed if your

shots of a magnificent and brilliantly colored butterfly don't seem to be as bright as the butterfly itself. Just remember that the dyes in the film will only reproduce colors up to their maximum brightness, which is not as bright as many things in nature and many man-made dyes. In shooting color, the brightness range of a scene must be held to within fairly close limits. If you try to photograph a scene with both brilliant highlights and deep shadow, you are going to be disappointed. Due to the comparatively slow speed of the film, your highlights will be properly exposed before the shadow even begins to take, resulting in the highlight area being very dark and the shadow area washed out. If you use a meter and maintain a brightness range of no more than 4 or 5 to 1, consistently good results can be obtained with proper exposure. Just in case you don't know, a brightness range of 5 to 1 means that the highest meter reading is five times the lowest. This brightness ratio can be stretched, but it would be wise to experiment a little before you do any serious shooting. Don't be afraid to shoot color with back or side light. A few experimental shots based on meter readings or exposure tables will show just what you can do. With such lighting, the use of reflectors is mandatory if you want brilliant pictures. A word of warning on light meters. The light sensitive cell in light meters does not have the same sensitivity to colors as color film. Because of this difference, a brilliantly lit scene that is predominantly green will probably give a meter reading that may result in under exposure. It will pay to take a meter reading of such a scene, shoot as the meter says and then shoot 1/2 stop either side of the indicated reading. Examination of the processed film will tell you how to shoot such scenes. The use of the neutral gray card when shooting such a scene will give the correct reading.

The main thing to remember, if you want your film to be really tops as far as exposure, is that you must be able to determine the proper exposure, with the minimum of error, for the best reproduction. To be correct, it is up to you to match your camera, meter and film you use to determine the exact film speed index number to use. Once you do this, and use your knowledge correctly, there is no reason for you to have any badly exposed frames.

At this present writing, most camera stores are distributing, free of charge, a neat meter index and exposure guide put out by a manufacturer of cine lenses. Covering both indoor and outdoor lighting for color and several types of black and white, it is a very handy item for the gadget bag.

Un-Lux-Y Day

• continued from page 295

end of hose shaking it. Puzzled he walks over to faucet to turn it on all the way but the water pressure still remains a slight trickle. Frowning he looks squarely into the end. Cut quickly to—

Scene 62: Short shot. Same as scene 59 Junior turns off faucet as basin overflows. Cut quickly to—

Scene 63: (Insert interior) same as scene 58 mother turns off faucet. Cut quickly to—

Scene 64: Same as scene 61 as father is looking into hose and water at full force spurts into his face. He struggles for a moment and finally drops hose, thoroughly soaked.

Scene 65: (Insert) close-up of father with water dripping from his face as he does a slow burn.

Scene 66: Same as scene 61 and 64 as father walks uncomfortably to faucet to turn off water which is still running full force. As he does so he slips and falls on wet lawn or ground near faucet. After a moment he crawls over and turns off water.

Scene 67: Semi close-up of father near faucet as he sits on the ground and buries his head in his hands.

Scene 68: Medium close-up of Junior starting to wash the dog. After some difficulty he places the animal in the water and begins scrubbing (insert humor of the dog washing action if possible).

Scene 69: Close-up of dog looking unhappy.

Scene 70: Medium shot to close-up as father walks toward camera dripping wet and bitter.

Scene 71: Close-up of Junior washing the dog as he looks up and does a surprise "take" at what he sees off stage, stopping his work momentarily, as he stares blankly.

Scene 72: Medium shot of father as he rounds corner of house and calls at back door.

Scene 73: Medium shot of mother (with back view of father in foreground) as she arrives at the door and sees father standing there dripping wet. Father pushes past her and into the house, much to her dismay.

Scene 74: Same as scene 71 as Junior continues to stare off stage. Then suddenly taking advantage of this opportunity, the dog leaps from his bath in an attempt to escape. As the animal does so Junior snaps out of it and trying to reach out for the slippery and desperate pet upsets basin of water, falling forward over soapy contents as it spills.

Scene 75: Close-up of Junior thoroughly soaked as he picks himself up crying.

Scene 76: Medium shot same angle

as scene 73 with backview of Junior in foreground at back door as mother once more displays shock as she arrives to see Junior in the same predicament his father was in a few moments before. Opens the door and lets him in.

Scene 77: Close-up of mother as she throws her arms into the air in the gesture of disgust and disappears into house.

Scene 78: Medium shot of dog rolling and shaking himself.

FADE OUT
FADE IN

Scene 79: Medium shot of father and Junior coming out of the back door together dressed in trunks. Both seem extremely determined. Father still wearing bandage, while Junior's eyes search the back yard for his dog. They pause for a moment, face each other and shake hands as mother also appears.

Scene 80: Close-up of mother leaning out of the backdoor as she begins to speak:

TITLE: "Now try and stay out of trouble—this time!"

Scene 81: Same as scene 80 as mother finishes speaking.

Scene 82: Same as scene 79 as father and Junior wave off mother and exit the scene in opposite directions.

Scene 83: Semi close-up of mother as she sighs and shakes her head and once more disappears into the house.

Scene 84: Close-up of father cautiously sticking his head out around corner of house and making a hissing noise to attract Junior's attention off stage.

Scene 85: Semi close-up of Junior picking up basin where he left it. Hears noise and looks about.

Scene 86: Same as scene 84 of father putting his finger to his lips for silence and motioning to Junior to come over to him.

Scene 87: Close-up of Junior nodding his head.

Scene 88: Medium shot of father as Junior comes into scene. Father nods to him and pulls him around corner of house.

Scene 89: Close-up of father as he begins to speak:

TITLE: "If we hurry maybe we can sneak off for a little fishing before dark . . . !"

Scene 90: Same as scene 89 as father finishes speaking.

Scene 91: Close-up of Junior welcoming the suggestion.

Scene 92: Same as scene 88 as Junior and father shake hands once again and hurry out of scene.

Scene 93: Close-up of mother at open window nodding her head with anticipation.

Scene 94: Medium shot of father hurriedly starting to wash the car again. Wipe to—

Scene 95: Medium shot of Junior hur-

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riedly placing the dog in the bath. Wipe to—

Scene 96: Interior medium shot of mother hurriedly removing clothes from washing machine. Wipe to—

Scene 97: Medium shot of father hurriedly polishing car. Wipe to—

Scene 98: Medium shot of Junior hurriedly drying dog with towel. Wipe to—

Scene 99: Medium shot of mother hurriedly wringing out clothes. Wipe to—

Scene 100: Medium shot of father as he finishes polishing the car and brushing off his hands steps back to admire his work.

Scene 101: Close-up of father registering satisfaction.

Scene 102: Medium shot of Junior completing his task. Pets the dog and finally releases him.

Scene 103: Close-up of Junior registering satisfaction.

Scene 104: Long shot of back yard from roof top or high angle as father walks into scene with fishing para-

Scene 105: Low angle close-up of father as he asks:

TITLE: "All set?"

Scene 106: High angle close-up of Junior nodding his head.

Scene 107: Medium shot of father and Junior as father hands Junior part of the fishing equipment and beckons him to follow. Both begin sneaking off as camera pans slightly with them.

Scene 108: Medium shot of mother as she appears at back door with basket of freshly washed clothes, as father and Junior are sneaking past it.

Scene 109: Semi close-up of father and Junior as they freeze in their tracks.

Scene 110: Close-up of mother as she speaks:

TITLE: "Where do you two think you're going?"

Scene 111: Same as scene 110 as mother finishes speaking.

Scene 112: Medium shot of father and Junior as they try to look innocent and imply that they were not going anywhere. (No title.)

Scene 113: Medium shot of mother as she approaches father and hands him the clothes basket and takes the fishing equipment from both of them, as she speaks:

TITLE: "Good! Then you two won't mind helping me. There's a lot more washing to be done . . . !"

Scene 114: Same as scene 113 as mother finishes speaking and walks away with the fishing paraphernalia.

Scene 115: Semi close-up of Junior unhappily picking up clothes from basket and handing it to father.

Scene 116: Close-up of father thoroughly disgusted with a clothes pin between his teeth hanging up a particular piece of lingerie.

TITLE: THE END.

FILM RELEASES

Basketball Thrills of 1950. Official Films. 16mm sound, \$17.50; 16mm silent, \$8.75 and 8mm feature, silent, \$5.50. This film contains the high spots of the sensational games that made sports history and headlines across the nation. In two of these games, CCNY, rated the under-dog team, became the first team on record to score a double victory, amazing the critics and winning the hearts of fans.



These were the National Invitation Tournament finals and the NCAA East-West Finals, both played against Bradley. Other games highlighted in the film are the NCAA Eastern Third Place Play Off in which Ohio State met Holy Cross, and the NCAA East-West game, in which North Carolina took on Baylor.

JACK SHANDLER ABROAD

Jack Shandler, that intrepid filmer, world traveler and member of the Los Angeles 16MM Club, writes from Rome and sends greetings to all. Jack tells us that he is aiming for a "Movie of the Month" spot when he returns with this new picture and from Jack's past efforts this should not be a hard thing to accomplish. But just a friendly little tip in closing. Let the boys with the still cameras get those long scenic shots. Move in close, Jack, with that 4" lens and get a lot of facial expressions and human interest. Remember, a close-up of a native's face with a turban on his head can signify you are in India, just as well as a long shot of the Taj Mahal.

Tube

• continued from Page 274

7/16" hole in the mount and counter-bore about 5/8 inch to form a seat for the lens. Hold lens in place with a wire retainer ring. Now insert the mount in the tube until the lens focuses sharply on the frosted disc. Any length extending beyond the tube can then be cut off. This completes the assembly. The next step is to make a ring to fasten the tube assembly to the turret mounting plate. Drawing D shows this. You are now ready to locate the assembly on the mounting plate. As already explained the viewing tube with 1/2" lens replaces the alignment plug on the mounting plate. First locate and drill a hole in the plate just large enough to allow the lens to protrude. Before fastening the assembly check the three positions of the turret to see that they register properly. Then clamp the assembly firmly in place and drill four holes through both the plate and the retainer ring. Use 3-48 machine screws and nuts the same as used in the earlier operations. Looking through the tube rotate it until your masked frame is level and then tighten up on the screws. You will now discover that the release button is covered by the viewing tube so let's make a release lever as per drawing. This again applies to the Revere Camera and may not be necessary on your own. Bend the bracket and drill to fit over the top screws of the tube mounting ring. The lever is then loosely riveted to the bracket. File in slightly where it contacts the release button. You will find that camera joggle is eliminated and the lever

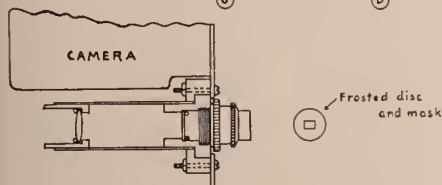
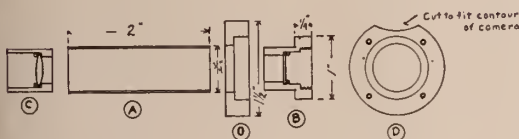
also is very helpful in making single frame exposures.

The Alignment Gauge Assembly

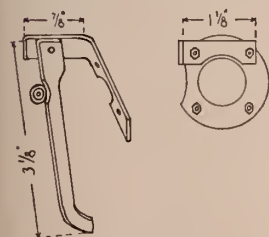
This consists of two parts viz.: E—The base and F—The camera block. E—The base. Use sheet aluminum and cut to shape shown in the drawing. Drill and tap one or two holes 1/4"—20 spaced to fit your tripod head. The two end pieces are 1/4x1/2x2 inches and will be riveted in place after drilling for the slide rods.

F—The camera block. This consists of one piece 3/8x7/8x1 13/16 inches, the top piece 1x3 inches and two side pieces 1x1 13/16 inches. Drill and tap the top piece to fit your camera base. Now, before proceeding further, take the two side pieces and the two end pieces of the base, line them up on a flat surface and clamp together for drilling of the slide rod holes. This will insure their being in proper alignment. You can now complete the two assemblies. Rivet the end pieces to the base and the side pieces to the camera block. Take 2 pieces of 3/16 inch rod and slip through the camera block and the end pieces of the base. There should now be a shift-over of 2 inches which will correspond with the distance between the vertical center lines of your two lenses. The principle of course is that in sliding the camera over, the camera lens will occupy the same position and will therefore cover the same field that was shown by the viewing lens. By this method you can now center titles and also get close-ups of flowers, insects, etc., where your regular finder would be way off due to parallax. This completes the group so "Here's Good Shootin'."

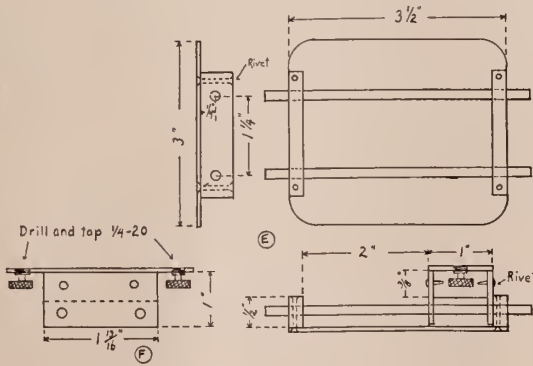
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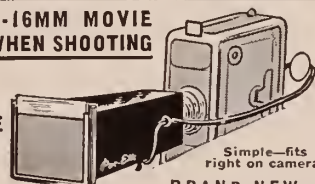
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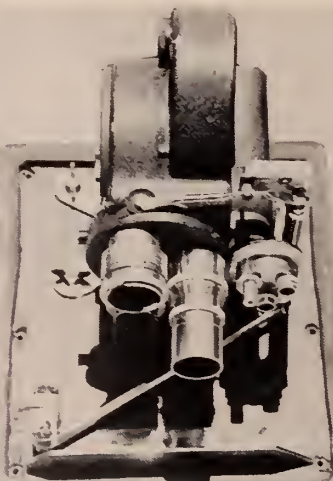
Waterproof

• continued from Page 273

fastened to the cross as though on a tripod. The bolts that hold this cross to the base pass up through the wood and into the cross that matches it on the outside of the box. This serves to anchor the camera firmly to the box against the battering it receives from the ocean. Putting the cross in place we then simply screw down the wing nuts, two of which hold the trigger mechanism in place and we are almost ready to go.

Next we slip the lid over the camera and seat the long brass rods into the base with a screwdriver. This being done we then tighten down on the nuts on these rods to pull the rubber washers up tight and make the whole thing watertight.

The trigger is located conveniently on the lower right hand side of the box. Watertight, it is the key that was the headache in the design stages, to the whole mechanism. We simply employed a latch out of the kitchen cupboard. Pushing in on it, it in turn pushes down on the point number one



in the accompanying photodiagram and the trigger action is started.

The glass on the front that we shoot through is a piece of "1/4 inch water-white" and is manufactured by W. P. Fuller company. It is near to being optically clear as the latitude of the film we work with requires. That is to say there is no noticeable light loss or diffusion from shooting through it. Also being as smooth as it is, the tenacious cohesion of the water allows it to lay on the glass in a thin film rather than running off in rivulets and distorting the image, thereby making it unnecessary to wipe off the glass for each shot.

As far as the glass fogging up is concerned you have to keep it pointed away from the sun as much as possible while waiting to shoot and then the interior will not heat up sufficiently

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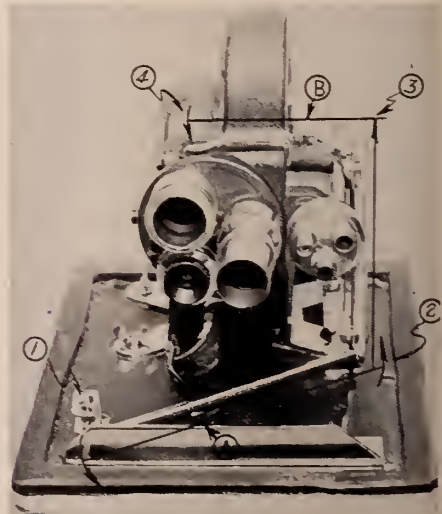
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to introduce condensation.

As a general rule of thumb I find that one-half to one-third of an F stop underexposed will give the best results for the surface. This gives the deep rich tones advisable in marine photography.

In exposing for underwater there is no rule of thumb you can use other than the old reliable exposure meter. Simply find a jar the right size for your particular meter, tape the meter



to the side of the jar screw on the lid and you're in business.

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● "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

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Trouble—This Time!"

"If We Hurry Maybe We
Can Sneak Off for a Little
Fishing Before Dark . . . !"

"All Set?"

"Where do You Two Think
You're Going?"

"Good! Then You Two
Won't Mind Helping Me.
There's a Lot More Wash-
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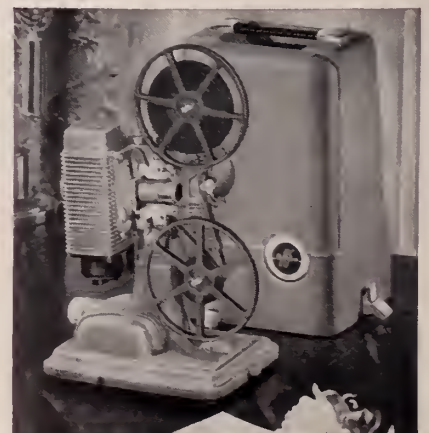
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HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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CLUB NEWS

FILMS SHOWN

MELBOURNE, Australia. Victoria

Amateur Cine Society: "Free to Roam," the story of England's unique Whipsnade Zoo; "Picture Paper," showing how an article for an illustrated paper is produced and "Australia Today," a recent color film, with sound, covering aspects of all Australia.

NEW YORK CITY 8mm Motion Picture Club: "Dallas," a club project of the Dallas, Texas 8mm club. (The New York Eight's "Nickel Town" was shown at the Dallas Club the following night).

CALGARY, Alberta Amateur Motion Picture Club: "Picturesque Sweden," a sound film from the Public Library.

MILWAUKEE Amateur Movie Society: "Fishing in Wyoming" and "Fishing in Canada."

LOS ANGELES 8mm Club winners for Ladies' Night were: Catherine Guerrieri with "Catalina Cruise," first prize; Sylvia Higgins with "Pansy Faces," second, and Marion Dance with "Here's Your Hat," third. Prizes awarded were, respectively, a gadget bag, a table tripod and an address and memo book.

MINNEAPOLIS Cine Club Shut-In Committee, during the 1949-50 year, gave 152 film showings in 32 Rest Homes and the polio ward of one hospital.

BROOKLYN Amateur Cine Club recently had as guest speaker Harris B. Tuttle, Eastman Kodak's expert on color photography. Mr. Harris' subject was "Functional Photography" and included the showing of films taken from a V-2 rocket.

CINCINNATI Movie Club heard Dr. C. Harrison Dwight, Assistant Professor of Physics in the College of Engineering at the U. of Cincinnati, lecture on "What Lenses Do To Light." Diagrammatical sketches with colored chalk were made to better visualize the lens elements and what happens as the light passes through each.

LOS ANGELES Southwest 8mm Club winners in the recent picture contest were: Les Killian with "Mazatlan Fishing"; Milt Maurer with "Grand Canyon" and the Zenos with "Vacation."

TAXES

After focusing sharply on the problem for some time, researchers have come up with the information that there are 343 Federal and state levies impinging on the movement of a standard, inexpensive camera from the time it is formulated in eight parts manufacturing plants, to the moment when it arrives, new and shiny, to the department store counter.
—from "Tax Outlook."

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WHEN ON AN outing such as a hike over a mountain trail, or a trip through one of the National Parks, keep your lens stop opening set for prevailing light conditions at all times. You never know when you may wish to take a picture in a hurry—an animal, a snowslide, etc.

STRANGE THOUGH it may seem, a scene without action in it, such as a landscape view, usually requires a longer time on the screen than one with action in it. An action shot lasts just as long as the action, whereas a landscape type of shot has to be "looked at."

IN TAKING interior shots of a room by artificial light, check before shooting to make sure the floodlights do not reflect from the windows, pictures, or other bright surfaces, and show in the viewfinder.

IT IS BETTER to mark the title of a film on the side of the film container rather than on top of the lid, so that when a number of reels are piled one on top of the other, as they often are, the titles of all reels in the pile can be seen without removing the top ones.

A SOUND commentary is secondary to the picture itself, and should be simple and concise, so that the audience can concentrate on the picture.

GET INTO the habit of winding the camera after every shot. In this way there is no danger of the camera stopping in the middle of an important, and perhaps irreplaceable scene.

IN FOCUSING it is as well to measure all distances less than twenty feet. The shorter the distance the more accurate the focussing must be, due to the smaller depth of field.

UNDEREXPOSED FILM requires long development, and this is not good because it tends to bring out the graininess in the emulsion.

CLOSE-UPS ARE the salt and pepper of a reel of film. Use lots of them.

A GOOD general method of determining the length of time a sub-title should show on the screen is to read it over twice without a pause, and the number of seconds it takes to do this is about the right length of time for the sub-title.

"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given 100% service without a single check during the first 30,000 feet which we shot."

Norman Alley
National Television Newsreels
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"Did the first tests making some publicity films with Cine-Voice and the results are marvelous."

E. Van Calck
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"We have been using Auricon equipment for the past year by renting. We are now in the market to purchase equipment and we prefer Auricon."

Don Cooper Photography
Detroit, Michigan

AURICON?

"We have been using your Auricon-Pro Camera for the past few months and are delighted with the results. We find the camera perfectly adapted to our needs and are especially happy with the quality of the sound."

Herb A. Lightman, Prod. Director
KOTV-Cameron Television Tulsa, Oklahoma

"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."

Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"Have had the pleasure of seeing the Auricon...it's sensational."

John R. Davis
Puffy's
Clovis, New Mexico

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."

F. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"The Auricon-Pro which we have been using on Television work has been giving excellent results."

George C. Coon, Mgr. Photo Dept.
Creative Advertising
Cincinnati, Ohio

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."

C. M. Hadden
Hadden Films
Louisville, Kentucky

"I took home a Cine-Voice Camera and made a test film and was very pleased with the results. The sound track was excellent and the picture was very steady."

M. Winn
Central Camera Co. Chicago, Ill.

"Auricon Cine-Voice Camera is sensational...found far above average, extremely simple to operate, completely portable...should be in every home having a sound projector."

H. E. Hanson
Harold's Photography
Sioux Falls, S. Dakota

"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."

A. M. Pate, Jr., Vice President
Panther Oil and Grease Mfg. Co.
Fort Worth, Texas

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."

R. Duham
Duham Motion Picture Mfg. Co.
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."

John Faber
WAFM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."

Lester E. Bernd
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."

Rudolph Pfeiffer, Sales Director
Kin-O-Lux New York City

"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."

Don J. Pottratz
WTCN-TV
Minneapolis - St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."

James Alopondis
Hellenic American Pictures Co.
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phono Turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."

Mrs. Lillian Gray
Chicago, Illinois

"The Department of Agriculture has tested the Auricon and it is recommended for use."

Wm. H. Campbell, Chief Audio-Visual Aids
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All films sent in for review, whether for contest judging or not, will be screened for possible selection as the Movie Of The Month. If your film is selected, you will receive one of these large size, top grain, cowhide Gadget Bags in the popular Stallion Red color. A very durable bag that will withstand the hardest usage and a bag that you will be very proud to own. With a minimum retail value of \$19.95 it will complement your movie equipment.

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Summer time is movie camera time and every one has filmed some little story telling script around the home. Send this script in to us and if it is selected for publication as a "backyard movie" you will receive one of the Gadget Bags illustrated. It is of the same top quality as the larger bag but is one size smaller. Just the bag you have been wanting for your filters, extra lens, etc.



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MOVIE IDEAS—CINE WORKSHOP

The pages of HOME MOVIES magazine have long carried the popular Cine Workshop columns and more recently the Movie Ideas. Everyone has a pet gadget he is using or an idea for shooting a short sequence. Your fellow hobbyists want to hear about these and for every complete idea (with illustration for Cine Workshop) that is accepted you will receive one of these beautiful top grain cowhide Gadget Bags in the ever popular Palomino color edged in Stallion Red. It is all yours for a Cine Workshop Gadget or a Movie Idea.



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THROUGHOUT human history magic has been a source of interest and wonder to people of all ages. Professional magicians have an imposing bag of tricks to mystify and cast a spell, but none of these can out-do the photographer who knows the capabilities of the movie camera. It is the purpose of this article to call attention to some of the opportunities that await the weaver of camera magic.

No one to our knowledge has ever made a movie which includes all the trick effects possible with a movie camera. Such a film would be a long but interesting display of technique and would surprise many people with the wide range of camera art that is probably broader than any other means of human expression. The greatest value of the cine illusion, however, is not for the trick itself, but to add comedy or to underscore a dramatic effect.

The most common cine illusions are based on unusual use of various features of the camera. Foremost of these is special adjustments of the lens thus changing viewpoint or focus. Included here are distorted, soft focus, or grotesque scenes that are photographed through optically imperfect or colored glass or other materials. The many tricks based on stop, slow or fast motion are of course dependent upon shutter adjustment and two or more images on the film are made by double exposure. Many stunts are made possible by altering the set-up of the camera from the regular upright position. In addition to these, many special effects are secured by the use of models and miniatures.

Probably the most common of camera tricks is through the use of perspective, when an object is made to appear larger than it actually is. If a person holds, for example, a fish too close to the lens, it appears perhaps as the fisherman would

TRAY CATCHING IS EASY



NOT NEARLY AS DARING AS IT LOOKS

An Introduction To Trick Photography

By **ARTHUR L. MARBLE**

like it to be. Beginning photographers often do this trick accidentally when a person's feet are shown too near the camera in comparison with the rest of his body.

Now let's consider some of the effects that may be secured through the abnormal use of the lens aperture. Through underexposure it is possible to make daylight scenes appear as though they were taken at night. Beautiful silhouette effects are secured by having the subject shortening the length of exposure. Silhouettes may be made against outdoor

light or against a brightly lighted back cloth. The underexposure necessary to blackout the detail in the subject may often be produced by closing the diaphragm two stops.

With fluffy white cumulus clouds it is possible to portray the coming storm clouds by beginning a scene with the proper lens opening, then gradually closing the diaphragm until three stops smaller is reached. On the screen this will give the suggestion of an approaching storm.

When clouds are in movement some

• See "TRICKS" on page 338



A LOW ANGLE SHOWS TRACTION AND PULL

Let Someone Else Buy Your Films

By LEE EDWARDS

Chances are, when shooting, you'd like to add an extra couple of frames on your shot, or maybe get a couple of extra feet of film on your baby. But, like most of us, you don't have the film to spare. It doesn't have to be that way. You can shoot more film than you are now shooting and let someone else buy it for you.

It's easy. Your camera can pay its way. There are several dozen factories throughout America producing over four hundred pieces of construction equipment. They all want to sell their prod-

ucts. They all believe that the motion picture is the best salesman they have, and they all depend upon the amateur for their films.

You don't have to be an engineer or a construction supervisor to shoot construction films. The requirements of these companies are amazingly simple. They want Kodachrome. It must be 16mm, shot at 24 frames and it must be sharp. If you can meet these requirements, they will buy your film.

Finding construction projects is easy, unless you've given up driving the fam-

ily car on Sunday afternoon. In almost every section of the country hundreds of projects are now under construction. They range from new sewers to super highways and hotels.

Failing to find any such projects on Sunday, you can contact the local distributors of the various construction machines. They are listed in the yellow section of your telephone directory. Look for such names as Caterpillar, Tournapull and Earthmovers. There are many more and they should be under the same classification.

The price you get for your film will vary with both the company and the quality, but it should run around \$1.00 per foot. To keep your waste down and the profits up, most jobs should be lined up in advance.

One of the best methods of arranging for such shots is to contact the construction superintendent. Get a list of the new equipment he has on the job and contact the manufacturers requesting information from them about the shots. In cases where the shots will not wait long enough for you to receive a reply, here is how you can shoot film the manufacturer would like to buy:

Generally, it is not worthwhile to shoot sequences of any machine simply because it is moving. If it is moving, it should be operating under working conditions.

In the case of heavy construction equipment such as a road grader, it should be working on a typical road surface. Its blade should be down and earth should be piling in the blade. Tractors should be pulling or pushing a load. In many cases you'll find that a blade has been placed in front of a tractor for grubbing and clearing the land. This action should be shot when the blade is full.

When you shoot stationary equipment such as belt loaders, mixing plants, coal loaders, etc., panning should be kept at a minimum. The manufacturers prefer that your shots show everything without panning. By making a long shot, a medium shot and several close-ups of the more important operations of the machinery, you can avoid panning. The

• See "FILMS" on page 330

POWER IS SHOWN WITH A FULL BLADE



A HIGH ANGLE SHOWS LOAD LIFT





CONQUEROR—AND THEN WE

... DIG FOR TREASURE

MAGIC LAMP OR JUST A TEAPOT?

Hand set paste-up titles for the following script will be found on page 342.

AGAIN this month we present a family script for a backyard movie. This time, however, we star the youngster in the family providing him with a few scenes of eating candy and popcorn that he will no doubt gladly portray. To complete the cast we co-star his mother and a playmate. Borrowing the gimmick of the magic lamp from the well-known Arabian Nights story of Aladdin, the script calls for one of the youngsters to find such a magical item while digging for pirates' treasure. Since it would be impossible for most amateurs to locate a prop that looks enough like the lamp with the Genie, the script suggests using a tea pot for this very important prop, that supposedly allows its finder three wishes. Other than this one, the items needed for this story are simple and few, including a couple of paper hats made from newspapers, two home-made wooden swords, a shovel and a piece of paper small enough to fall out of the tea pot with a little message written on it in long hand as follows:

HE WHO FINDS MY HIDING
PLACE AND RUBS BUT
GENTLY ON MY FACE
I WILL GRANT THREE
WISHES

In the scenes where the candy and popcorn is eaten and the packages are shown, a few props for eating will, of course, be necessary, but other than this they can be empty bags, boxes, etc., which may be easily secured at any local candy store.

Notes are included at various points in the script to explain how to accomplish certain trick effects. If desired they may be excluded without destroying the story value in the slightest. On the other hand for those who enjoy such camera stunts this little opus should provide an interesting opportunity to display any technical abilities.

A LAD'N' HIS LAMP

FADE IN

Exterior—backyard.

Scene 1: Medium shot of two youngsters dueling with home-made swords.

A Lad'n His Lamp

Another In A Series of Backyard Movie
Scripts, Complete With Titles

By FELIX ZELEKA

Both are wearing paper hats to assimilate pirates. Camera dollies back to reveal more of the action and locale.

Scene 2: Semi close-up of first youngster grimly dueling with backview of second youngster in foreground.

Scene 3: Reverse of scene 2 semi close-up of second youngster defending himself with backview of first in foreground.

Scene 4: Medium shot of the two as the duel continues moving about the backyard. Then suddenly the first youngster manages to touch his playmate's

body with the point of his toy sword. Second youngster drops his weapon and places his hand where he has been supposedly wounded. Cut quickly to—

Scene 5: Close-up of second playmate in demonstrative expression as he pretends to feel the pain. Cut quickly to—

Scene 6: Medium shot of youngster dramatically dying and finally falling after staggering for a few steps.

Scene 7: Medium shot at high angle of second youngster lying on his back

• See "LAMP" on page 332

CHILDREN CAN ACT—JUST GIVE 'EM SOMETHING TO DO





(left) **THE COMPARISON GAG IS ALWAYS GOOD FOR A LAUGH**

you are all set to expose some footage of Aunt Lucy and you want to build it you want laughs. How? You *could* make the old lady stand on her head, but isn't that going too far?

Is there any sure fire formula for planning your jokes in advance? "No," says Alan Young, "there is no way to predict humor. Every situation is different, but there are basic types of humor that can be adapted to almost any situation."

"Basically," he says, "humor boils down to four types. From that an infinite variety of mixtures can result."

The first kind of humor that Alan Young lists is distortion. This includes facial distortion, such as sad eyed and angry expressions, body and clothing distortions.

ber your Moviecana, you'll remember the sequence in one of the Chaplin films where Charlie attends an extremely high class party. Everyone there is dressed in the height of fashion. Gold watches and diamonds are prevalent. Charlie walks in, not even bothering to remove his dented derby and proceeds to get a hundred laughs by mimicing the actions. The actions are similar, but the comparison in clothing produces the laughs.

The age old, tried and true, running gag is the last one on Alan's list. Almost every movie you've seen make use of the running gag in some way. Jerry Fairbanks' "Speaking of Animals" series utilizes this to a great extent.

Perhaps you'll remember the reel where a particularly long-nosed creature kept wandering in and out of scenes looking for something. At entrance the announcer made remarks about the "Nosey creature."

At the final scene a close-up of the creature flashed on the screen.

"Why it's an ant eater," the announcer said.

"Yeh," the beast replied, "and I'm looking for my Aunt. Aunt Min. Aunt Min, where are you?"

By itself this gag would have fallen dead without much of a laugh, but by building up suspense in the actions of the creature, the last scene was built up.

You can build these same things into your reels. Alan Young, who has a weekly television show on CBS and is currently working on a new film for Universal-International, plans much of his television material with his camera. He uses an 8mm Bell and Howell.

"I shoot most of it in my backyard," he says. "It's not terrific stuff, but I use it as a guide to see how my situations work. If I can get a laugh without dialogue on the 8mm, then I know it will go over well in the studio. I know this type of humor works for me, and I imagine any other amateur cameraman could do a better job photographically."

A great many of the laughs you can build into your films will be mixtures of two or more types. For instance, take a series on fixing a toaster. Unless you want to make a documentary on how a toaster should be fixed, you can get more

• See "FUNNY" on page 335

Too Funny for Words

Alan Young, CBS Television Star
And Amateur Filmer Tells What
Constitutes Comedy

By **ROBT. LEE BEHME**

JOE MILLER probably wouldn't believe this, but CBS Television Star Alan Young does.

"The best humor," he says, "is so funny that there is no need for punch lines or gags. Literally, the funniest humor is too funny for words."

If this is right, and humor like children is better when it's seen and not heard, then here is something you can use to liven up your silent films. It's not a magic cure-all, but a few laughs here and there can do a lot for your next reel on Prebow National Monument or the next shots you make when you're working on the lawn.

As an example, your camera is ready,

Next he lists situations. This is the type of gag wherein the situation is paramount. Facial expression is second. A good example of this is the situation where a guy is watering the lawn. His hose springs a leak just behind him. Water shoots up over his head like Old Faithful geyser, and the water coming from the nozzle suddenly and definitely stops. Surprised, perplexed and unable to do anything about it for the moment, the poor guy stands there sad-eyed, looking at the leak and getting soaked.

Comparisons is the third category on Young's list. These include many of the wonderful laughs you see in the old Charlie Chaplin movies. If you remem-

The Situation gag can lead to



... many facial distortions



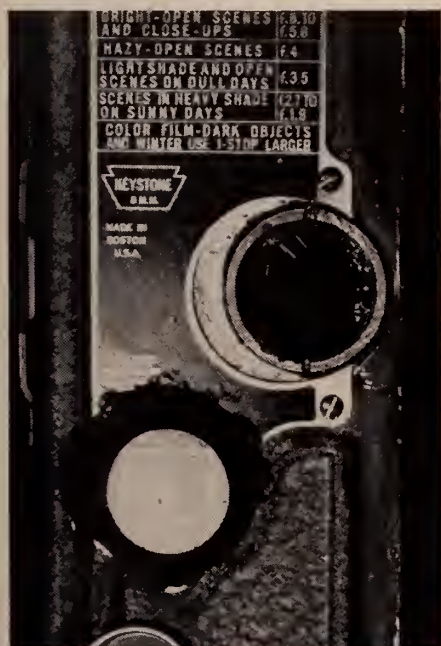
The Amateur Electrician



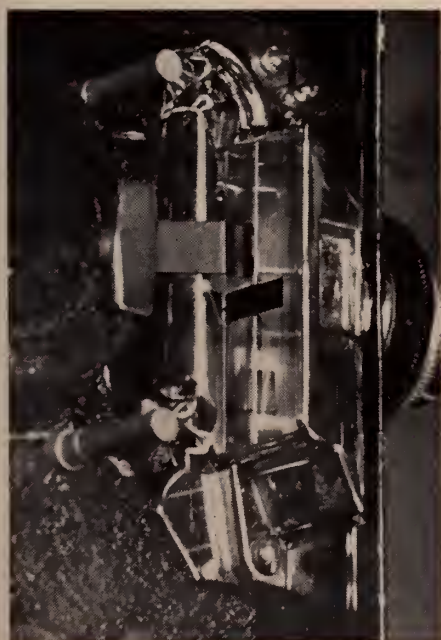
Panoramic Frame Films

By J. B. BUFFAMOYER

THE pictures shown here are a bit unusual for 8mm film. The usual comment on seeing them for the first time goes something like this, "Does this idea at-



Camera aperture is enlarged to cover additional width



Lens and viewfinder are correctly placed

tain an end or does it put an end to all amateur movie making."

The viewing is pleasant and an improvement over the almost square picture. But it introduces another width and type of camera and projector to a field already over-crowded and confused with odd width of motion picture film.

The idea, however, is not to introduce a new film width or a new camera and add confusion to the pastime of millions, but more to delight the experimenter and the camera gadeteer.

Any double 8mm camera can be converted if one cares to gadgeteer, even the magazine type, if the magazine is also converted, and it can be.

Some readers, I am sure, will remember the large size pictures produced in the 1930's by the Fox Film Corp. They were known as Grandeur Pictures. They were introduced in the larger cities over the nation and made their exit almost at the same time they made their debut. I thought they had superior viewing qualities.

They required a giant size screen, about the height of the regular theatre screen but twice as long, so that it completely covered the stage from wing to wing.

In viewing this giant picture on the screen the scene appeared nearly as one would see it in reality. That is, on a horizontal basis, and also slightly in depth.

To fully understand what I mean raise your eyes from this page and look at whatever faces you. Without moving the eyes in any direction you will find that the horizontal distance of the view (from side to side, not depth) is greater, much greater, than the vertical distance.

The realism produced by this type of scene or frame is definitely greater than that of the conventional, nearly square, scene or frame. In everyday life, mostly, we live on a horizontal plane where the eyes are concerned and so pictures, longer than high are more natural and add to the viewing pleasure.

Grandeur Pictures, by the way, were produced on film 70mm wide or twice the width of standard theatre film.

With this in mind, I thought it might be interesting to try making Panoramic Frame 8mm camera.



Wider expanse is given in comparison to regular 8mm frame

The double 8mm camera of any make is ideally suited to conversion, with the results shown by the accompanying scenes.

Only three major operations are necessary to conversion. First, to lengthen the frame the full width of the aperture plate but keeping it the height throughout, enlarge the shutter to cover the new frame and then center the lens over the new frame.

The film will now be run through the camera only one time instead of twice as is usual with an 8mm. camera. The finished product will then be only 25 feet in length instead of 50 feet as is the case in a double 8mm finished product.

With these three operations in mind one can work over the mechanism of an 8mm camera for a few weeks, in spare time, and come up with a panoramic frame 8mm. camera.

(To Be Continued Next Month)

A feeling of third dimension is also obtained





A WELL-COMPOSED "TWO" SHOT



EVERY SCENE IS REHEARSED FROM A SCRIPT

"Outpost"

Movie of the Month

By HARRY ATWOOD

Ajo, Arizona

IT isn't very often that amateurs go in for the production of "Western's" and keep them out of the "corny" classification. Particularly, when there is rather heavy drama involved. But the production "Outpost" could by no means be placed in this category. The producer and director, Harry Atwood, of Ajo, Arizona has done a wonderful job. The acting is well handled and throughout the entire film one has a feeling that each scene and its subsequent action has been well thought out in advance. There was, no doubt, a well-prepared shooting script always at hand.

The picture opens in a little Mexican

village in the northern part of the country. The opening scenes, placing the locale, are well handled in-so-far as they are short and various camera angles are used to set the tempo. It is here we discover a young prospector starting out to find a lost mine. With the intercutting of spoken titles, we find he is not the first to attempt this journey. His predecessor, in search of the same gold, has been found murdered by unknown hands. This follows an old Indian legend that he who attempts to unearth the gold in the "lost canyon" will meet violent death.

The first leg of the journey is made by car and once again the camera angles

are such that it takes the scenes out of the ordinary. Further inland, he meets a little Mexican girl who will guide him on the rest of the trip. The car must now be abandoned as the road is impassable and the two decide to wait until morning. Here again, forethought was used in filming. The rule is never to shoot Kodachrome after three or four o'clock in the afternoon due to the redness of the light. But the producer has used this to good advantage to depict early evening. The peace and calm of the desert is well shown in deep silhouette. Fade out.

Fading in on the bright morning sunlight are well composed scenes of breakfast being prepared over an open outdoor fire. After breakfast the plot is further built up by conversation between the two leads in the picture. The Mexican girl discovers that the map being used by the prospector is the same one that was used by Sam Black, the prospector who had been found murdered. This, of course, is denied by her companion but never-the-less sets up a trend of doubt in the girl's mind. It is also brought out in conversation that when Sam's body was found he had a piece of bandana handkerchief clutched in his hand. When the rest of this handkerchief is found it will lead to his murderer. Close-ups, composition and acting are well handled in this sequence.

The start for the canyon is made over treacherous trails on foot and it is in these scenes that the cameraman has done himself proud. The low angle dolly shots of walking against a beautiful blue sky contrasted with the close-ups of stumbling feet over rocky trails are exceptionally good.

Every possible element of suspense has been built up to proper portions even to the rock avalanche that crushed the young prospector's leg and leads to the conclusion.

We will not divulge the closing, or the secret of who killed Sam Black as some of our readers may want to contact Mr. Atwood for a showing of this film. They will not be disappointed.

A WELL-FRAMED DRAMATIC MOMENT IN "OUTPOST"



MOST readers of Home Movies know that television stations are always searching for good 16mm films to telecast, but comparatively few have done anything about it. The few who have, that we know about, have been mentioned in our Club News columns. Has your name been there? Compensation, in either money or prizes, is worth while and the experience gained in making such a film is worth even more.

The subject of "Safety in the Home" can make an excellent film which will be both entertaining and helpful. It will do a lot of good, too, for if people see the things that can happen to them, they will pay a lot more attention than if they read a small item telling about the sudden demise of Joe Doakes.

As with all good movies, the script must be carefully laid out and polished until it is as perfect as possible. Think out the situations and how to portray them most effectively. Research into the cause of home accidents has already been made by the National Safety Council and either a branch of the Council or your insurance company will be glad to give you a list of the most frequent causes of home accidents. They will also probably be glad to give a little help, for anything done to help decrease home accidents also helps them. With the list furnished you, you will have a lot more material than you need, so pick out the best for your purpose and work your scenes or story around them.

Besides the camera, very little equipment will be needed. The film, of course, will be black and white. A couple of photofloods will suffice for the interior scenes and such outdoor and indoor props as are needed can be found around practically every home. You will need a small cast, so try and pick the best of your actor acquaintances so that all action will appear natural.

There are a few home accidents that are all too common and it would be well to highlight these rather well. Two very common ones, both satisfactory substi-



THIS SORT OF THING IS FROWNED UPON BY INSURANCE COMPANIES

PRODUCE A FILM ON...

"Safety in the Home"

By HAL COOLIDGE

tutes for the electric chair, are turning on a metal lamp socket while hands or feet are wet and having an electric heater or radio by the tub or shower. Newspaper notices of deaths caused by these two things are all too common, yet peo-

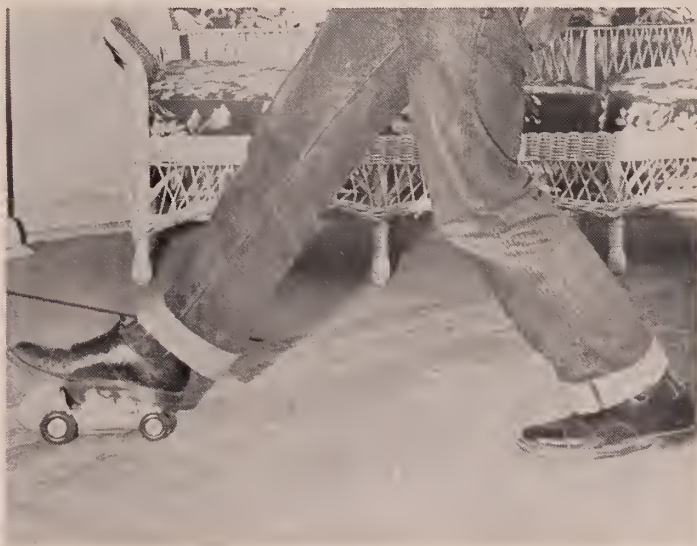
ple still do it. Show someone in a tub or shower reaching to turn on an electric appliance, then fade to a doctor working over an immobile body, with a final fade to an over-all shot to a ceme-

• See "SAFETY" on page 328

A RADIO AND BATHTUB SPELLS "DANGER"



CHILDREN'S TOYS CAN BE HARMFUL



THE RUNAWAY

Adapting and age-old situation to a movie, I filmed a story about a six-year-old youngster running away from home. Using my youngest son for the starring role we filmed various incidents that ultimately leads him to this childish decision as he contends that everyone in the family is against him. Packing an odd assortment of his belongings, that he believes will be necessary for his trip, the film shows him sneaking out of a window at a time when the rest of the family, in an effort to cure him, purposely provide the opportunity.

Leaving a note pinned to his pillow his attitude at first is that this will serve the family as a lesson. When the rest of the household see him slip away and have read his departing message it is decided that his older brother should follow to keep a watchful eye on his every move as well as to frighten him into returning home where he belongs. From here on until nightfall the story shows the little runaway encountering all sorts of adventures including that of meeting a policeman who gives chase and loses him when he realizes that the boy is on his own. Each humorous incident is made even funnier with his older brother attempting to secretly keep pace.

In the end when it grows dark he quickly forsakes his earlier plans when his family elected shadower dreams up a ghostly attire and frightens him into running for home. Disposing of the incriminating evidence still pinned to his pillow he promptly falls asleep in his clothes. The film fades out with his mother carefully undressing him while he sleeps and finally tiptoeing out of his room after tucking him in with an affectionate kiss. (By Geo. Spooner, Seattle, Washington.)

THE WACKY GOLF BALL

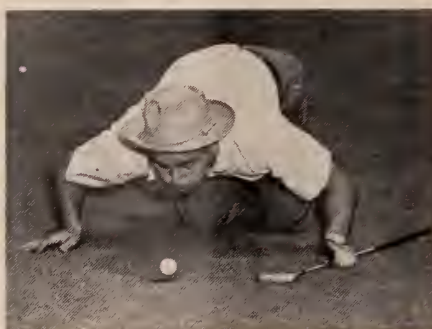
Combining the fun of movie making with another favorite past time of mine I filmed a comedy on golfing. The story dealt with a small group of friends playing on a country club course. During the game one of the members of the party becomes so offensive with his constant bragging and criticizing that the others decide to deflate his ego by pouring a secret solution of liquid over his golf ball, which ultimately causes it to react crazily. At a time when their friend's pestering attention is elsewhere, one member of the party assures his companions that his invention of a water-like looking mixture will cause anything it has been coated with to refuse to contact of metal. It has a tendency to work somewhat like a magnet, he explains, only in reverse. Each time the owner of the ball begins to swing at it with his metal club it hops quickly beyond reach an instant before the iron might otherwise have set it sailing. This we accomplished by attaching to the ball a long piece of almost invisible wire which someone tugged on as the golfer

MOVIE

by THE READERS

made his swing. By wrapping a few loops of the wire around the head of a pin and inserting this into the ball we had enough of the copper strand to allow for someone out of the field to control the ball's actions even for the long shots.

Scenes followed showing close-ups of the other golfers trying to restrain their laughter as their puzzled and frantic friend kept swinging at the ball and chasing it all over the course long after the rest were through with their game. (By Fred Jorgensen, Minn., Minn.)



MORE ON THE BALL

In the final scene of the golfing picture described above I utilized another trick effect. Using stop motion animation for this scene I had the now distraught golfer finally pick up his ball and throw it towards the green where it rolls directly towards the hole but veers away sharply because of the metal in the cup, just as it seems about to roll in.

Cutting to a close-up of the golfer as the ball rolls towards the cup, the camera reveals his anxious contemplation of sinking the ball even in this unorthodox way. Then cutting to a close-up for animation I moved the ball frame by frame, towards the cup to its very edge where I made it turn sharply and roll for a few more inches before it supposedly stops. The picture fades out on our character tearing his hair, stamping on the ground and apparently losing his temper completely (By Fred Jorgensen, Minn., Minn.)

SPRING TITLE

While operating your camera upside down for backward movies here is a stunt for a title that is very effective. Setting your titler and camera up in a vertical position and using a chalk line or any fairly flexible white string on a black backboard, the words of a title may be formed in script letters. Wherever the letters or a word ends, paint that portion of the string black with India ink or lamp black. On the dark

background this will separate the words or letters and when it is filmed only that which remains white will photograph. Once all the words of the title has been carefully arranged, leave a portion of the string painted black to extend beyond the title field. While running the camera at 32 or 48 frames per second allow for enough reading footage and then begin pulling slowly on the extended end. As the twine moves out of the scene it will disarrange the set-up and exit towards the pulling end in a straight line.

When this upside down scene is spliced right side up in the processed roll, the white portions of the string when projected will look like small pieces coming into the screen and forming the script letters of the title. (By John Bradshaw, Sarasota, Florida.)

THE SPORT SHOW

Some of my most prized reels are a result of my attending various sporting events with my camera. Not only have I had the pleasure of seeing all these games and races but in addition my sport's reel contains highlights of practically every action-packed show exhibited locally, during the past year.

Because some of the events took place at night under rather unreliable lighting conditions I filmed the entire reel in black and white. Not only did this lessen the cost to some extent, when critical editing allowed for only a percentage of the footage to be included in the final picture, but the speed and latitude characteristics of this film aided me at many times.

For the lead titles of each sequence I filmed the billboards or posters advertising the exhibitions. These generally gave such a comprehensive description of the scenes it preceded that it wasn't necessary to explain, where, when, who, or what was taking place. (By Lou Epstein, New York.)

DELAYED TITLES

There is no rule in the book that stipulates a movie must begin with the main title at the head end of the film. As a matter of fact Hollywood screen features of late have been varying the conventional placement of the main title by allowing the picture to begin and even tell a small part of the story, on some occasions before the titles appear. Whenever possible the amateur too may adapt this idea to his home movies.

Let's imagine for instance, that a scene at the beginning of a reel would fade in and reveal a youngster struggling

EAS

to balance herself on a pair of skates. After a few narrow escapes and clumsy attempts the child loses command of her feet and flops with a bang meeting the sidewalk in a sitting position. Now as the young skater begins to pick herself up with some effort the main title fades in double exposed over the action reading "Janie Learns To Skate." As the legend identifies the reel and gives whatever screen credits are due, a few incidental scenes continue in the background that eventually lead directly into the continuity. (By Geo. Atwood, Houston, Texas.)

TOO MANY COOKS

If you plan to film a camping out movie here is a running gag situation I used in such a film. In the story one afternoon while most of the campers were out fishing or hiking the cook decides to whip up a stew on the fireplace. The camera shows various steps of the preparation interspersed with scenes of the others engaged in their activity. Suddenly one of the outdoorsmen discovers he must return to camp for some forgotten item and as he passes the food moment when the camp chef is busy elsewhere gathering firewood. Hesitating for a moment the sportsman is attracted to the pot by the wonderful odor of the stew and while sniffing it decides to add a little more salt. Then satisfied that his contribution will enhance the taste he departs as the cook returns. The picture continues for awhile and so does the cooking when another member of the "roughing it" party decides to return to camp for some reason of his own, again when the cook is momentarily occupied elsewhere. He, too, is attracted to the pot on the fire and like his predecessor decides it needs a dash of this or that which he adds confidently. When he departs the cook returns, and so on until each one of the campers individually takes a part in the seasoning of the food.

When the stew is finally served the others find it totally unpalatable and ultimately blame the cook who is shown puzzled for the remainder of the picture trying to analyze what happened to the stew. (By P. J. Stoner, Phoenix, Arizona.)

SUMMER BIRTHDAY

In order to simplify filming my little daughter's birthday party we decided to celebrate the occasion by having the affair take place in the backyard. The picture opened with titles super-imposed

over the calendar date which faded in slightly earlier than the legend. As the double exposed words identified the reel the annual birth date remained in the background. When this faded out, a scene showed Julie greeting her guests at the back gate as they arrived one by one. Placing their gifts in a huge basket she made them welcome by presenting each of them with a comical paper hat. Once everyone had arrived sequences were filmed of the various games that were played including such pastimes as pinning the tail on the donkey, etc.

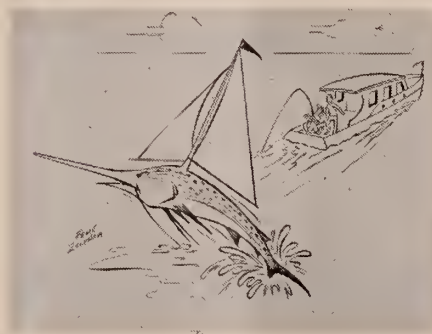
When the time to serve the refreshments arrived we placed several card tables end to end and I took individual candid close-ups of the youngsters jabbering away as they enjoyed their food.

Finally seating herself on the lawn, surrounded by a huge semi-circle of her schoolmates, Julie began opening her presents. Filming this from several angles I was able to comprehensively relate the festive delight of the moment, by varying the scenes from close-ups of the gifts to close-ups of the givers beaming proudly. (By Tonie Farber, San Diego, California.)

THE FISHING REEL

Filming a simple fish story about the one that got away I shot a movie of a fisherman's dream.

Most of the footage was selected from several fishing excursion pot shots. The tale begins with an enthusiastic fisherman who, unfortunately, is cursed with



an uncontrollable failing for seasickness, that must henceforth confine his sportsmanship to casting from the shore.

Finding a comforting spot he falls asleep and dreams that he is no longer subject to his affliction and makes a record-breaking catch. Envied by his friends and treated as the hero of the day, newspaper photographers are taking his picture with his prize-winning fish when he suddenly awakens to find a tiny minnow flopping about at the end of his line. (By Felix Sporzan, San Francisco, Calif.)

JOHNNIE AT THE CIRCUS

A few weeks before the circus came to our town, as they do annually, our camera club decided to film a story using this phase of show business for its background. Several meetings were spent in

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

writing a scenerio, assigning several members to the photography, deciding who should handle the direction, the editing, titles, etc., until finally all that remained was for the show to make its appearance. The plot, however, called for a few sequences to be filmed prior to the big top's arrival which was done when posters announcing its coming were plastered about the city.

Starring one of the club member's ten-year-old boy, who had grown up in front of his parents' camera, we built the story around the overwhelming admiration a growing child has for circus life and all its excitement. The picture began with Johnnie and his dog dressed as clowns going through a routine in the backyard for some of his neighborhood friends. When their performance is favorably received the boy mentions that some day he and his pet intend to join the circus. Later that afternoon as he is returning from an errand he sees several posters pasted to a wall announcing that such a show will soon be in town. Excitedly Johnnie hurries home and hoping that this may be his opportunity to join the biggest show in the world he begins rehearsing in earnest.

Finally when the big day arrives and the performers and animals parade down the streets he follows along spellbound. On the lot he makes an effort to obtain an interview with the boss but with the hectic activity of the show's preparation his purpose is misunderstood and he is given the job of carrying water for the elephants. Finally befriending one of the clowns, Johnnie is given a chance to display his act which he does to a group of the performers who accept his exhibition with enthusiasm. Inviting him to dinner they present him with a free pass to any performance during their stay by explaining that he must finish school before he can be hired.

The picture ends with Johnnie, the envy of all his friends, as he walks about the lot with his playmates receiving a greeting from every member of the show he encounters. (By Arthur Beaman, Fargo, North Dakota.)

Look on Page 311 for valuable prizes for contributing that movie idea you used in your last film



CORRECT EXPOSURE AT THE BEACH CALLS FOR CAREFUL JUDGMENT

Timely Tips For Filmers

By A. L. MARBLE

ON BRIGHT DAYS out of doors, be especially careful about loading and unloading your camera to avoid fogging film. Working in a car or shady spot may save your precious footage.

THE PROPER EXPOSURE for color movies is more critical than in black and white photography. In developing color films, no correction can be made for the wrong exposure.

IN SUMMER FILMING two kinds of scenes are especially hard to judge for exposure: beach scenes and forest scenes. It is so easy to overexpose bright beaches and underexpose dark wooded areas.

"ONE PICTURE is worth ten thousand words." But better have a few words on titles if it is necessary to make your story clear to the audience.

NAMING A FILM can be a headache—or lots of fun. Why not show your nameless film at a party, offer a prize for the best title?

TO PROTECT YOUR LENS, keep a cap over it, but don't forget to remove the cap when filming!

VARIETY is the spice of good pictures. Movies that have a change of pace—varied types and lengths of scenes—do attract audiences.

IN FILMING LANDSCAPES from a fast-moving plane, car, boat, or train, there is danger of your pictures appearing blurred. If the sensation of speed is not essential, filming at slow motion will smooth out the scene for your audience.

INDOOR COLOR FILMING gives you a real opportunity to arrange backgrounds for the most pleasing color composition. Remember, soft pastel colors are often more effective than very bright colors.

ARE YOU SHORT of actors for that vacation film melodrama? Why not have one of more actors play dual roles? Make-up and good acting can win the day!

"Small Talk"

SUGGESTED TITLES FOR THOSE WONDERFUL
CLOSE-UPS OF THE ONE AND ONLY BABY



"No? . . . don't tell me he
shot that at f/5.6"



"Wonderful picture—very fine
editing"

PHOTOGRAPHY—

Walter Metzler



"Dad—your comedy touch is
terrific"



"Now let's think of story continuity"

Here it is!

A new Bell & Howell magazine loading 8 for only \$129⁵⁰!

**Finest f/2.5 lens on any 8mm Camera
means sharper, more lifelike movies!**

Compare this new Bell & Howell beauty with any other 8mm camera!
You'll quickly see why it's your best buy!

The new, improved .5-inch f/2.5 Comat lens has higher resolving power . . . more brilliant contrast . . . gives you sharper, better pictures.

Change lenses quickly and easily to switch from long-shot to closeup. For titles or trick shots, just press the starting button up and make a single exposure—or lock camera in running position and get in the picture yourself! Make true slow-motion movies with 64-speed.

All these features:

- Low-cost operation
- Easy loading and unloading
- 5 speeds, 16, 24, 32, 48, 64
- Positive type viewfinder
- Single-frame release
- Accurate film footage indicator
- Built-in exposure guide
- New, improved .5-inch f/2.5 Comat lens
- Built with traditional Bell & Howell precision
- Lightweight—only 32 ounces



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During life of this camera, any defect in workmanship or materials will be remedied free (except transportation).

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You buy for life when you buy

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**EXCITING EXTRA FOR
AN EXTRA-FINE
CAMERA**

**HAND CRANK
NOW STANDARD ON
FAMOUS 70-DA
AT NO EXTRA
COST!**



Bell & Howell's great 70-DA, long a favorite in the 16mm field, is now more versatile than ever! The hand crank operates at regular camera speeds and is equipped with convenient frame counter. It permits you to back up film for interesting lap dissolves... shoot long continued action to the end, regardless of the length of the spring drive! And you get this important added feature at no increase in the price of the camera!

Professionals picked 70-DA for special movie job

Two full-length color movies were filmed with 70-DA's and then blown up to 35mm for nationwide showings in regular movie theaters. 70-DA's were picked because they were the *only* 16mm cameras with sufficiently accurate film registration to make this possible. Here are a few of the reasons:

- The 70-DA film-carrying mechanism is built with such fine accuracy that each individual frame falls precisely in the same relative position on the film as the one preceding. Pictures can't jiggle on the screen!
- Three-lens turret head • revolving disc type

- shutter • critical focuser • locking starting button • governor-controlled for instant starts and stops • folding, non-rotating winding key • extra strong, die-cast aluminum body • 7 accurately maintained film speeds • adaptable for sound-perforated film.

And you never "outgrow" a 70-DA, no matter how expert you become! A wide variety of additional equipment is available with which you can "build" your 70-DA to keep pace with your increasing skill. Drop in at your dealer's and get acquainted with the 70-DA today! With hand crank and 1-inch f/1.9 Filmocoted lens only, \$307.20.

Guaranteed for life. During life of the product, all defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy Bell & Howell

Chicago 45

Here is an efficient Bulk Film Loading Magazine that can be made for less than a dollar, using a block of redwood, yellow pine or the like, three small pieces of plywood, a bit of black velvet, and a bolt and wing nut for the spindle.

The main body of the magazine, A in Figs. 1 and 3, has a circular hole sawed out for the film spool, and a 1/16th inch film slot, using a coping saw or small bandsaw. A velvet gasket, G, is tacked and glued to the outer rim of the hole to prevent light leaks around the twopiece door, shown in Figs. 2 and 4. The edges of the door are also painted dead black with stencil ink, for the same reason.

The light trap through which the film emerges is made of two strips of black velvet, glued and tacked on (V in Fig. 3). On the two inside edges of the light trap, cut away the wood to allow for the thickness of the velvet (D in Fig. 3). Velvet covers the whole of the flared opening. The velvet gasket, G, is glued and tacked on top of the velvet pieces, V. The ends of the gasket should be close to the slot, but should leave enough clearance for film to pass through.

An end view of the magazine appears in Fig. 5. The step in the doublethickness door is shown at B. The door is clamped on by means of the wing nut N, made of 1/16th-inch brass and threaded to fit on the quagrtqr-inch 20-thread bolt, S. The door is made of two plywood discs, one 4" in diameter and one

5 1/4" in diameter. A piece of metal tubing is cut to fit over the spindle to 1/4" of the threaded end, so that the film spool may be removed by tipping the magazine.

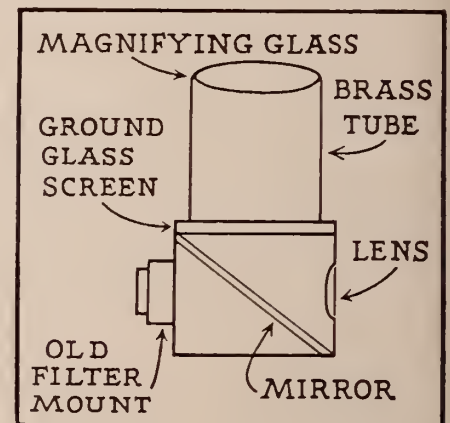
Before sawing out the plywood back cover to close dimensions, rivet the metal plate P to it, using small nails, R. Then make a 1/4" hole for the spindle. Now place the back cover on the body, place an empty 100-foot spool on the spindle, line the whole thing up evenly, then nail the back cover in place, with a gasket of black velvet between it and the body to insure against light leaks. The cover may then be sawed and sanded off evenly around the edges. The base is then glued and nailed to the bottom of the magazine.

Parallax Finder

A simple, parallax-correcting auxiliary finder can be made out of a spare filter-mount, a reflex finder from an old folding Kodak, a short length of brass tubing and a magnifying glass.

Solder the filter-holder (which must fit the lens of your camera) to the back of the reflex view-finder, in a position directly opposite the finder-lens, so that

when the filter-holder is fitted in the usual manner to the camera lens, the finder will be correctly aligned with the camera lens, and the finder's viewing ground glass is then masked to match the exact size and shape of the field covered by the camera's lens, as outlined previously (p. 12), or by putting the



camera, with the auxiliary finder in place, in your titler.

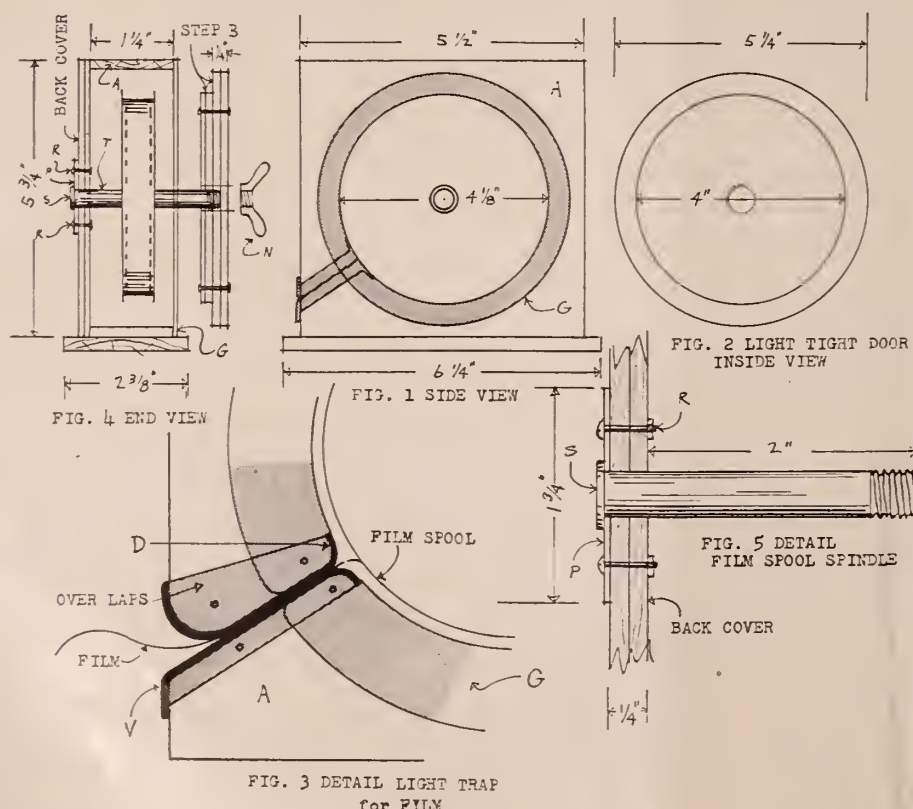
The brass tube is then soldered onto the view-finder, above the ground glass, to form a sunshade. At the top of this tube, the magnifying glass is placed, to magnify the finder-image and make it easier to see. The length of the tube will depend on the focus of the magnifier used. If desired, this magnifier can be mounted in a screw-threaded mount to permit focusing the finder.

Professionalized Sunshade

A "Professionalized" sunshade and filter-holder can be made very easily from a few strips of plywood and the bellows from an old vest-pocket Kodak. The sketch clearly explains the principles of construction. No measurements are given for the distance from the center of the brass supporting-rod to the center-line of the sunshade, as this will vary according to the type of camera with which it is to be used. Note how the rear of the sunshade is built up to take care of filters. This slot will have to be slightly larger than the thickness of your glass filter, and should be lined with black, soft cloth, so as not to scratch the filters. It is a good idea, in fact, to make this slot wide enough to accommodate two filters at once, as you may sometimes wish to use both a color filter and a diffuser or fog-filter together.

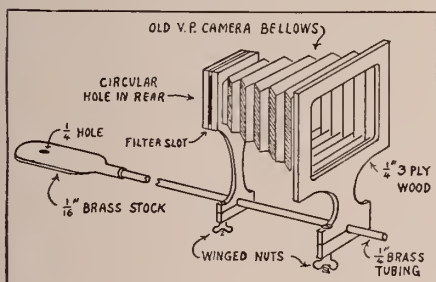
Another point to be stressed is the slotting of the lower part of the plywood uprights so as to create pressure

LIGHT TIGHT BULK FILM LOADING MAGAZINE



WORKSHOP

against the rod to make the sunshade firm once it is adjusted. If you have bored holes the proper size in the wood, it will be necessary to take out merely the thickness of your saw in the slots in the front and rear supports. The bolt with the wing-nut will tighten the wood firmly against the brass rod and hold it



in place firmly. Loosening these wing-nuts permits sliding the shade forward and backward for setting the lens or making any other adjustments. Often it will be necessary to move only the rear part of the sunshade forward for this, sliding it forward to the front part, letting the bellows fold naturally.

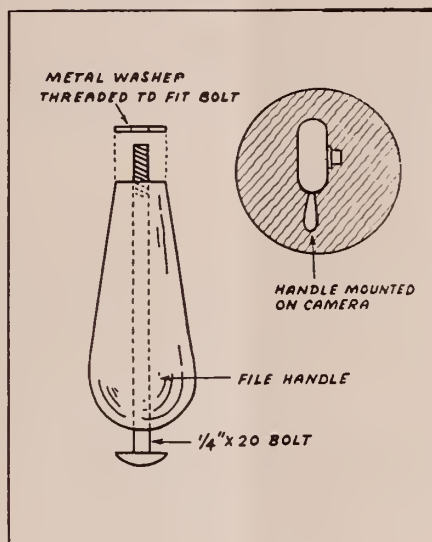
The $\frac{1}{4}$ " hole in the flat brass attached to the supporting rod is put in to pass the tripod screw through and thus fasten the gadget to camera and tripod.

Camera Handle

A camera handle that screws into the threaded tripod socket of the camera is an accessory that aids in steadying the camera while shooting without tripod. Such a handle may easily be made from a wooden file handle—new replacement handles are available from hardware stores a $\frac{1}{4}$ " stove or machine bolt and a heavy iron washer.

The handle should be drilled through the center with a $\frac{5}{16}$ " bit. The bolt, of the required length to extend about $\frac{1}{4}$ " beyond end of handle, is then inserted. The washer is drilled and tapped to fit the bolt and screwed on to secure bolt firmly.

The handle is then ready to be attached to camera. If washer has a tendency to unscrew as handle is detached



from camera, it may be made more secure by first applying a small amount of cement between washer and handle. —George Ward, Spokane, Wash.

Opaque Leader

Those who purchase bulk film and spool it themselves often splice a piece of opaque film on both ends to permit daylight loading and unloading. I have found opaque leader used this way does not always stay tight around the spool, and often lets light into the film causing considerable fog along the edges.

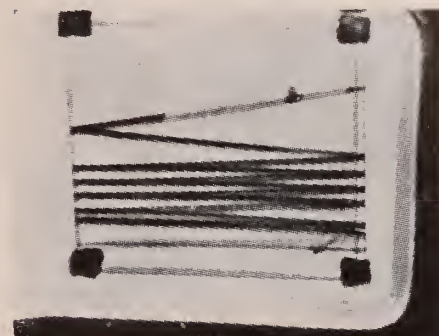
To minimize this danger, I keep my opaque leader strips to be spliced to bulk film in small rolls and held tight with rubber bands. This induces a natural curl that makes the leaders hug the roll of film to which they are spliced.

Then when these strips are spliced onto the raw film they tend to follow the short curvature and remain tight, thus excluding light into the sensitive unexposed raw film. —B. D. Douglass, Des Moines, Iowa.

Developing Rack

Photo in next column shows an easy-to-make film developing rack which I constructed and have been using with complete satisfaction for a number of years. Frame consists of 4 glass towel rods cut to required size and these are fastened at the corners with solid rubber blocks made from discarded rubber

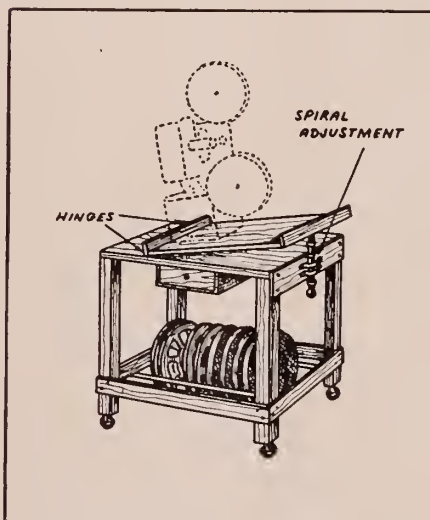
In use, the film is wound, as shown, with the emulsion side out. Enough solution is poured into the tray to just cover tops of the rubber blocks. During actual developing, the tray is placed heels into which holes were drilled to take the rods and hold them firmly.



in a small cardboard suitcase made light-tight for the purpose. This permits working with the room light on and since the film is immersed at all times, no oxidation takes place. Rubber bands attached to ends of film take up the slack during processing, keeping the film taut. —L. E. Meloon, Buffalo, N. Y.

Projector Stand

A useful projector stand, where permanent installation is not desired or is inconvenient, can be provided by a hostess tea cart or dinner wagon on casters. The entire assembly can be left



undisturbed, and wheeled into position when required.

The accompanying self-explanatory diagram shows a design for such a stand for those enthusiasts wishing to construct one for themselves. Several reel racks of different sizes can be fitted, if desired, and the drawer will be found useful for various cine accessories. Dimensions of the stand can be suited to individual requirements and availability of wood, etc. —Donald W. Aldous, Torquay, Devon, England.

Ideas Unlimited

What's your favorite kink, gadget or shortcut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. Rate for each item accepted is \$2 to \$3.

Home Movies, 3923 W. 6th St., Los Angeles 5, California

Cine Club Activities



Valley 8mm Club members film their contest pictures at the same time they partake of food at their annual picnic at Encino Park. Five long tables, filled to capacity, testified to the popularity of this group.

Valley 8mm Club

No. Hollywood
Calif.

Amateur Movie Club

San Diego
Calif.



BILL KELLER, one of the more active members of The Amateur Movie Club of San Diego taks sound movies with his R.C.A. sound camera. Movies are Bill's hobby and life work and he specializes in films for television.

CINE ROUNDUP

Hollywood Film Enterprises, Inc., announces that it is seeking pictures of a holiday or Christmas nature, which it can add to its group of Christmas pictures, for distribution this coming season.

These pictures can be either black and white or color, with or without sound, and must be at least 400 foot 16mm in length.

In order to have your film considered for distribution, send a print to Hollywood Film Enterprises, Inc., as soon as you can. If your film is selected, they will enter into a complete discussion with you as to details of royalties, terms, etc. Address your print to HOLLYWOOD FILM ENTERPRISES, INC., 6060 Sunset Blvd., Hollywood 28, Calif.

AMATEUR PHOTOGRAPHER BECOMES CAMERIST

The word Camerist has been chosen from 351 entries in a contest to replace the term "amateur Photographer" to describe the non-professional picture taker. Dr. Wilfred Funk, lexicographer and chairman of the selection committee, in announcing the 1950 Gillette Camera Photo-Progress Award said, "Of all the entries, the word camerist seems best; it has clarity and dignity and is easily pronounced."

Duplicate citations have been awarded to the six contestants who submitted the winning word. They are Carl Beck of Manhattan, A. C. Schwartz, and S. R. Foss of Brooklyn, T. Holler of the Bronx, Philip Resnick of Yonkers and George Green of Allston, Mass.

Amplifying the chairman's statement,

Mr. Torma said: "The new word is a time and space saver. It is found in the two unabridged dictionaries, Merriam's and Funk & Wagnalls. One defines it as 'a colloquial expression for cameraman', and the other as 'a photographer (rare)'. Words change their meaning with usage and if the public favors camerist as a replacement for the cumbersome and outdated 'amateur photographer', the latter will pass out of use in no time."

SAFETY

• Continued from page 319

tary. This is a rather gruesome scene to put in a film, but the impact it gives may save a life.

The poison bottles in the medicine cabinet, within reach of children or mistakenly taken by adults, have resulted in many tragedies. You can work this item into a complete scene or just show the right and wrong way to handle such items.

In the kitchen, a common cause of accidents is the handle of a cooking utensil extending past the limits of the edge of the stove. If the average length handle, and the passage near the stove are reasonably narrow, sooner or later someone will hit that handle in going by and suffer a burn with hot liquid. In many kitchens, the window is in such a position that any breeze entering blows across the stove. With a low flame, this breeze will quite often extinguish it, which can be the beginning of a lot of trouble.

We have all read about the man or woman who has come home, smelled gas

and then lit a match to look for the leak. You can show all this in a film up to the lighting of a match, then fake a flash on your film and fade to a house in ruins. You may have to look around a little bit for the house, but you can find it and it will add to the drama of this scene, especially if you can get in to make close-ups of the damage.

If one member of your cast is good at tumbling, you can do some good falling scenes. There is always the toy auto, skates, ball or newspaper left on the floor for someone to slip on. This same actor can do a spill on the upturned edge of a rug and on a loose board on the back porch. If you wish to make it appear to be a different person that makes each fall, have the tumbler change clothes between scenes and either make up his face or keep the face turned from the camera.

Keep your eye peeled for a home fire and shoot a little footage of it. This will be a good follow-up for the close-up of the man that puts a penny in the fuse box. Just be sure the fire isn't a business building when all your shots are in an average home.

The business of standing on rickety or unsafe chairs or piled up boxes has been preached against vociferously, but there are always the optimists who think that "it can't happen to them." The safest way to film this is to show such a set up, with someone reaching for a ceiling fixture or something up high. After the establishing shot, stop the camera, have your actor get down to the floor and then have him assume the same position as when he was on the chair. Move to close-up, showing him from about waist to elbows. With gentle rocking of the camera, gradually increasing to a flop-over, you can make it appear as if it was a real fall. After the flop-over, stop the camera, knock over the chair or boxes and arrange the "victim"

• See "SAFETY" on page 330

Let's Look At Something New!



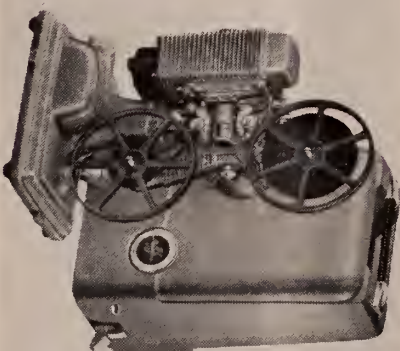
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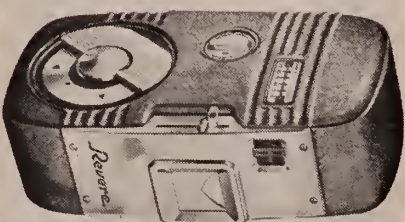


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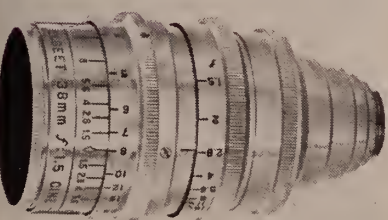
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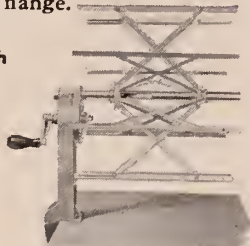
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FILMS

• Continued from page 314

scenes should be kept short—about 10 to 15 seconds each.

The working areas around stationary equipment should be cleaned up before shooting. This should not be overdone, however. Any dirt connected with the normal operation of the job should be left, but newspapers and lunch pails, etc., should be removed.

People have an annoying habit of turning to look at the cameraman. In construction films, this is particularly bad. Any persons shown in the film should be necessary to the operation of the machine, and should be operating the machine in a normal manner. The fewer persons shown, however, the better, inasmuch as the manufacturer likes to emphasize the fact that the machinery operates with a minimum of personnel.

To get around the staring and mugging, a tripod should be used. If you plan your shot in advance, you can pretend you are shooting. Let them mug if they choose. When they stop mugging, you can shoot your good footage.

Moving vehicles require a careful choice of angle to bring out their best features. For instance, by shooting from a long angle, you can bring out the power of a tractor. This same low angle would not be good for a loaded earth-moving machine. A low angle would minimize the size of the load.

By keeping the angle high enough in cases where the emphasis is upon a heavy load, you can show the load and the earth-mover at the same time. When you shoot from a fairly high angle, check the background to make certain you have separation between the edge of your earth-mover and the background.

After you've shot your film, get as much information about the operation of the machine as you can. Most of the manufacturers want a complete job description. When was the job started, when will it be completed, how far along are they now?

If the equipment handles earth or

paving, get information on the yardage handled by the machine. Find out the type of yardage handled and include any comments the owner makes on the performance of the machine. Many manufacturers pay a bonus for this information while others refuse to buy film that does not have it.

Along with your shots of the stationary equipment, include the name of the owner, the address of the machine, the type of material being handled and the output per hour or day.

To facilitate your reports, most of the companies have printed report forms that will be sent upon written request. All you have to do is fill them out and return with the film.

In addition to the ease of shooting, you can have the advantage of making these films a club project to earn money to buy a new projector, or to provide funds for a week-end trip. Every day films are being purchased for use by the construction equipment manufacturers. There is no reason that the film shouldn't be yours.

By writing to the following firms, you can receive detailed information about their prices and requirements for films. Many of them have booklets which they send giving specific information about shooting their products.

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Lima Hamilton Corp., Lima, Ohio
Steam Shovels.

Northwest Engineering Co.,
135 S. La Salle, Chicago, Illinois
Steam Shovels.

SAFETY

• Continued from page 328

in some awkward position. If you can fake a broken arm or leg, so much the better. Then a few more feet of someone rushing to the aid of the victim and then possibly a fade to a hospital bed, showing the patient all splinted up.

Outdoors is the locale of many home accidents and your film should include some shots of this type. A hoe or rake left on the ground with edge or teeth up is always an accident waiting to happen. Sharp-edged or pointed tools stored carelessly or left within the reach of children are another cause of painful and dangerous accidents.

Many garages are used to store a miscellaneous accumulation of years and often this accumulation is stacked in such a way that a slight jar would start a dangerous imitation of Fibber McGee's famous closet. It is surprising how many intelligent people, careful in other things, stack box after box and piece after piece, relying on good luck and defying the law of gravity, hoping they will stay in place. A catastrophe of this nature can be rather easily arranged with a bunch of empty fiber cartons. A few experiments may be necessary to arrange them so that they all come tumbling at once, but it won't be hard.

Speaking of the law of gravity brings to mind the people who use all types of

ladders without seeing that they are in good repair or even seeing that they are firmly planted before using them. With two or three husky fellows and a clear sky background, you can make a little thriller out of this situation. Have a ladder, reaching to a roof, placed at a very steep angle. Let your establishing shot show the climber just starting up the ladder. Then switch to close-up and just as the climber reaches the roof and places his hands on the roof, have the ladder move backwards and start to fall. With the climber at the top of the ladder, you may have to use a medium telephoto for this shot. The frame should show his face and its expression, his hands grasping the ladder and the top of the ladder moving away from the roof. Now stop the camera and have your husky assistants place the ladder, vertically, against a clear sky background. By swinging your camera, very slowly at first and then increasing your speed, you will have simulated the fall. When swinging, remember that you are using a telephoto lens and very little movement of the camera means a lot on the film. Stop the camera and arrange the victim and the ladder on the ground, then start the camera again and finish out the scene as you wish.

If you would like to make a running gag through the picture, and it will add to it, here is one idea. As you know, the Cub Scouts and other boys organizations occasionally make checks throughout their neighborhood for fire hazards and other things. Try and find a poker-faced small lad and furnish him with a large white pad, marked in black—"Warned" and "Too Late." You may think of other headings, but let them have a meaning. After each accident, have him appear, despondently shake his head and then make a large, black check mark after "Too Late." As a final shot, it might be good to show him sitting on a box in his back yard, moodily staring at a rake, with his face in his hands. Have him move his hands away to disclose a beautiful "shiner", at the same time reaching for his pad to place another check beside "Too Late."

The above are only a small number of ideas of accident causes around the home. The field of home safety offers myriad opportunities to the serious amateur cinematographer and the rewards can be in hard cash if he or she will put hard work, thought and research into his efforts.

Anything that appears on television must be well done, both technically and as to story-telling value. Edit your film with the greatest of care and if there are any sequences that are even questionable in any way, take them out. Use as many titles as necessary to fully and concisely explain your scenes. If you use these ideas as merely a basic idea for a film on safety in the home, you should be able to work out a prize-winner for yourself.

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LAMP

- Continued from page 315

playing dead as first youngster walks over and stands above him placing his sword to his defeated opponent's throat.

Scene 8: Close-up low angle of first youngster smiling slightly and nodding

his head with satisfaction.

Scene 9: Semi close-up of mother coming out of the back door and beginning to speak.

TITLE: "You two stop playing with those sticks before you hurt yourselves."

Scene 10: Same as scene 9 as mother

finishes speaking.

Scene 11: Semi close-up of second youngster on ground raising up slightly and wearing a disgusted expression.

Scene 12: Semi close-up of first youngster still standing as he too looks disgusted and begins to speak.

TITLE: "They're not sticks! We're pirates and these are our swords!"

Scene 13: Same as scene 11 as the boy displays his home-made weapon and finishes speaking.

Scene 14: Same as scene 9 and 10 of mother as she makes it clear that they are to discontinue dueling. (No title necessary.)

Scene 15: Medium close-up of both boys as the one standing seats himself near his fallen companion and rests his head in his hands with a discouraged attitude. The other youngster sits up along side of him mocking his playmate's action. They look at each other and shrug their shoulders.

Scene 16: Same as scene 9, 10 and 14 of mother at the back door as she shakes her head and re-enters the house.

Scene 17: Low angle of both boys as we left them in scene 14.

Scene 18: Close-up of second youngster as his face lights up and he begins to speak.

TITLE: "I've got an idea! Let's dig for treasure!"

Scene 19: Same as scene 18 as boy finishes speaking.

Scene 20: Same as scene 17 of both boys as first youngster accepts the suggestion with delight. Both get up quickly and exit scene.

Scene 21: Medium shot at one corner of the yard as second youngster begins pacing off a few steps in one direction. Stopping abruptly he turns sharply and paces off a few more steps. Halting again he licks one finger and holds it high in the air, waits a moment and then looks down at his feet motioning to his playmate who enters the scene with a shovel.

Scene 22: Close-up of second youngster as he begins to speak with a gesture of authority.

TITLE: "Here is where the treasure has been buried!"

Scene 23: Same as scene 22 as the boy finishes speaking and points to the ground beneath his feet.

Scene 24: Semi close-up of both boys. The first youngster holding the shovel questions the location. While the other insists that this is the right spot the first youngster hesitates for a moment, scratches his head and looks toward the house with an air of uncertainty.

Scene 25: Close-up of second youngster impatiently motioning for his playmate to start digging.

Scene 26: Same as scene 24 as first youngster shrugs his shoulders and begins digging a hole.

CROSS DISSOLVE TO—

Scene 27: Medium shot low angle of both boys as first youngster is seen in a

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GENERAL ELECTRIC

hole with only his head and shoulders above the level of the ground, as he lifts out an old shoe or some other item. Youngster in background peers into excavation dubiously, takes the shoe, examines it, shakes his head and tosses it aside.

Scene 28: Medium close-up at low angle as the boy digging leans wearily on the edge of the hole and brushes his brow with the back of his hand.

Scene 29: Extreme low angle of second boy peering down at camera as he suggests relieving his companion.

TITLE "Want me to dig for awhile?"

Scene 30: Same as scene 27 as boy in hole stands up and reveals for the first time that he has apparently been on his knees and the digging has not progressed as far as it seemed. Climbing out he hands the shovel to his friend who proceeds to take up where other left off.

Scene 31: Medium shot of mother coming to the back door. Does take as she sees what is taking place and storms out toward camera.

Scene 32: Medium long shot as mother enters scene where the boys are digging and begins to bawl them out, hauling the one in the hole out by his ear.

Scene 33: Semi close-up of mother and youngster she has just evicted from the hole as she waves her finger at him and begins to speak.

TITLE: "Now you get home, your mother just phoned that it's time for your dinner!"

Scene 34: Same as scene 33 as mother finishes speaking and youngster hurriedly exits scene. The camera pans over slightly as she walks over to the hole and to where the other child is standing and begins to speak again, taking him too, by the ear.

TITLE: "The idea of you two digging a hole like this! Cover it up!"

Scene 35: Semi close-up of second youngster peeking around side of house, does take and vanishes.

Scene 36: Medium shot as mother motions for her son to go to work. As he begins to do so she exits the scene. Once she has gone he stops and sighs unhappily. Peering into the excavation he apparently sees something and leans down to pick it up.

Scene 37: Close-up of battered old tea pot (best suited to assimilate the lamp of Aladdin in the Arabian Nights story) half buried in the soil as the youngster's hand comes into the field, brushes the dirt away from it and finally removes it from its resting place.

Scene 38: Semi close-up of youngster examining the tea pot. As he looks it over a piece of paper drops out of the dusty item and lands near his feet, where it remains unnoticed.

Scene 39: Close-up of the piece of paper from the tea pot disclosing these words on its stained and worn surface:

**HE WHO FINDS MY HIDING
PLACE AND RUBS BUT
GENTLY ON MY FACE**

**I WILL GRANT THREE
WISHES**

Scene 40: Medium close-up of youngster as he begins to clean the surface of the tea pot by rubbing it with his hands. Then looking down at the hole near his feet he sighs.

Scene 41: Medium shot of youngster standing near hole as he places tea pot on the ground and reaches for the shovel to fill in his digging. Picks up shovel and leans on it lazily.

Scene 42: Close-up of youngster leaning on shovel as he begins to speak dreamily.

TITLE: "I'm tired, I wish this hole wasn't here."

Insert trick effect scene if desired of stop motion as hole covers itself up quickly. Place camera on tripod and shoot frame by frame of the hole filling up alone.

Scene 43: Same as scene 41 as youngster finishes speaking and makes a move to begin work, then as he looks down his face display extreme surprise. Cut quickly to—

Scene 44: Close-up of the ground near boy's feet as the hole that was once there has completely disappeared.

Scene 45: Medium shot of boy dropping shovel and picking up tea pot as he looks around amazed wondering if the hole may be in back of him or elsewhere. Perplexed he falls to his knees and closely examines the ground as he crawls about and feels the soil with his hands.

Scene 46: Close-up of youngster seated on the ground frowning and scratching his head, tea pot on his lap.

Scene 47: Medium shot of mother as she comes out the back door.

Scene 48: Medium shot of junior still seated on the ground as mother enters the scene. As she sees that the hole has been covered she looks pleased and says something to junior, who still seated, suddenly becomes aware of her presence and jumps to his feet. His mother pats him on the back, nods her approval and exits the scene, taking the shovel with her. As she leaves, junior is seen standing silently in one place shaking his head as if trying to clear his thoughts. Camera slowly dollies in closer to the boy.

FADE OUT

FADE IN

Scene 49: Medium shot exterior back door stoop as boy is seated near door. In his hands he holds the magic tea pot which he is carefully cleaning with a rag.

Scene 50: Close-up of mother as she opens the back door and looks down at junior and questions him. (No title.)

Scene 51: High angle close-up of junior turning around and answering as he holds up the tea pot proudly.

TITLE: "I found it when I was digging."

Scene 52: Same as scene 51 as junior finishes speaking.

Scene 53: Low angle close-up of mother

• See "LAMP" on page 336

FUNNY

• Continued from page 316

laughs into your film by using at least three of the four humor classifications.

The situation itself is humorous. Not having the right tools, you start out with a screw driver and a pair of over-sized pliers. As the work progresses, facial expressions become increasingly important.

From the first careful probing to the last generous tug on a wire that "seemed loose," facial expressions are important. At the end of the sequence, the pay-off is the moment when the guy who repairs the toaster stuffs the wires back into the toaster. No matter how hard he pushes they won't fit. With an expression that tells his feeling much better than words, he pushes the toaster to one side, the wires sticking out of every crack, but none-the-less, his expression says it's repaired.

Your use of gags needn't be limited to reels that are meant to be comedy. On the contrary, you can heighten the interest in any of the reels you'll be shooting during the year with a little humor.

When you shoot your next family-get-together, try utilizing a running gag throughout the reel. Maybe it will be Uncle Ben who chews tobacco and can't find a place to spit among all of the guests. Imagine shots of the guests the dinner and action, and all this time Uncle Ben is searching for a place to spit. The pay-off could probably come when he chooses a plant to hide his deed and the poor plant dies.

The next time you photograph a picnic, work in some facial expressions showing mother's reaction to all of the work involved, or shoot some comparison shots of the baby's bottled picnic lunch and the sumptuous dinner of the rest of the family.

No matter what it is you are shooting, you can liven it and heighten interest by including some of these gags.

Alan Young remembers the time he was shooting some colored movies of his mother-in-law. He tried unsuccessfully to include some footage that would be just for laughs. Nothing he could think of pleased or satisfied him.

"Nothing I thought of seemed right," he said, "so I sent in the film to be processed—absolutely straight. When I got it back, we almost collapsed laughing. I had double-exposed on a roll of film I shot during a radio tour in Texas.

"There was my mother-in-law walking down Market Street in San Francisco being followed by the biggest Brahma Bull in Texas."

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LAMP

• Continued from page 334

er showing disapproval and gesturing to her son to throw it away as she comes out door.

Scene 54: Medium shot of both as junior stands up and hides the pot behind his back while his mother approaches him with her hand extended.

Scene 55: Close-up of junior backing away from the camera as he holds the tea pot behind his back and shakes his head in refusal.

Scene 56: Close-up of mother walking toward camera with her hand extended insisting that the tea pot be given her.

Scene 57: Medium shot of both as boy reluctantly and slowly places tea pot in his mother's hand. She holds it with her finger tips, looks it over and shakes her head, then exits scene.

Scene 58: Medium shot of mother as she approaches ash can or incinerator carrying her son's find by her finger tips and at arm's length.

Scene 59: Close-up of junior almost in tears as he begins to speak off stage.

TITLE: "I wish you would let me keep it."

Scene 60: Medium shot of mother as she is about to throw the tea pot away. She freezes suddenly, changes her mind and turns around as her son enters the field. As if unable to understand her own actions she slowly hands the tea pot back to her son. "Break off" action to—

Scene 61: Close-up of mother frown-
ing as she begins to speak.

TITLE: "All right if it means that much to you."

Scene 62: Same as scene 61 as mother finishes speaking.

Scene 63: Medium shot of both as son happily holds tea pot. Mother waves him off and exits scene.

Scene 64: Semi close-up of boy holding tea pot in the palm of his hand. On his face is an expression of delight as he realizes its magic powers.

Scene 65: Medium shot as boy seats himself somewhere in the backyard and begins to rub the tea pot with his hands.

Scene 66: Close-up of his hand rubbing the tea pot.

Scene 67: Close-up of the boy's face as he closes his eyes and makes a wish, as he speaks.

TITLE: "I wish I had all the candy and popcorn I could eat!"

Insert trick effect scene if desired, close-ups of items "popping in" one at a time. This may be accomplished by shooting a few frames of a scene and then stopping the camera while the candy or popcorn package or box is placed in the field before filming a few more frames. Again place the camera on a tripod for these various close-ups and let each scene of the "popping in" items be short enough to seem like it all hap-

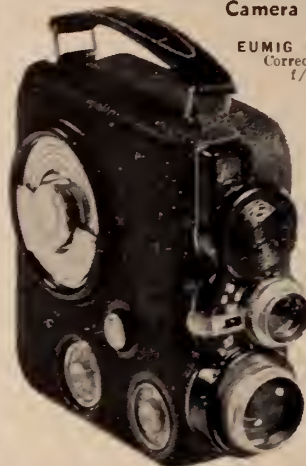
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pens in a moment. If possible to build up tempo let each close-up be a few frames shorter in length than the one preceeding. Best means of accomplishing this effect is during editing when frames before and after the "popping in" may be counted, cut and spliced together in a series.

Scene 68: Same as scene 67 as boy slowly opens eyes and does a take as he looks about him.

Scene 69: Medium shot of boy surrounded by popcorn boxes and bags of candy, etc. Delighted he sets the tea pot aside and begins to eat the contents of the packages around him.

Scene 70: Close-up of junior eating joyously, sampling this and that.

Note: Shoot a number of scenes of the child taking a few bites of every type of candy and munching on popcorn to put over the effect that he continues eating unwisely for a period of time.

Scene 71: Close-up of junior slowing down and beginning to feel the effects of his over indulgence.

Scene 72: Medium shot as junior sets some of the candy aside and holds his stomach. Apply face powder to show him growing paler.

Scene 73: Same as scene 71 as junior puts his hand to his mouth and looks sick. Face pale.

Scene 74: Medium shot as junior reaches for the tea pot with some effort. Finally gets it and rubs it briskly as he speaks.

TITLE: "I wish I felt better."

Scene 75: Same as scene 71 and 73 as junior waits for something to happen.

Scene 76: Close-up of junior's hand rubbing the tea pot clumsily.

Scene 77: Same as scene 71, 73 and 75 as junior sways slightly, growing sicker. Holds his head in his hands then looks at tea pot in disgust.

Scene 78: Medium shot of junior trying to get to his feet. Manages finally and staggers out of the scene with tea pot, leaving behind him an assortment of empty wrappers and popcorn boxes.

Scene 79: Medium shot of incinerator or ash can as junior staggers sickly into scene holding the tea pot at arm's length as his mother did earlier. Stopping at the disposal he finally tosses the tea pot into it and staggers from the scene.

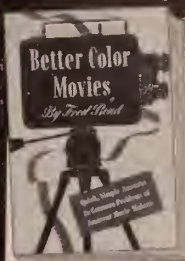
Scene 80: Medium shot backview of junior as he walks clumsily towards the house.

Scene 81: Medium shot to close-up as the boy walks up to the camera looking sick, stops abruptly at close-up, slaps his hand to his mouth as his cheeks puff out. Wide-eyed he hurries out of the scene.

Scene 82: Close-up of scrap of paper from tea pot as used in scene 39 lying on the ground somewhere in the yard. As the camera lingers on it long enough to read its message again a slight breeze turns it over to reveal two words written on its reverse side. "THE END."

FADE OUT

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TRICKS

• Continued from page 313

beautiful effects may be secured by filming at one frame per second. If this is done smoothly the clouds will actually be seen in movement on the screen. It should be remembered, however, that for the scene to be long enough it should be at least 80 to 100 frames in length. The same single-frame-at-a-time technique is the basis for movie cartoons.

Using lenses of different focal lengths can produce unusual trick effects. A wide-angle lens has a tendency to exaggerate speed and used in connection with eight or sixteen frames per second can create a comic effect of speed.

As 24 frames per second is the normal speed for sound 16mm film, there are some practical uses for running the camera faster than this, producing slow motion on the screen; or slower than normal, to produce faster than normal action on the screen. Of course slow motion is valuable to study otherwise fast movement as in athletics, but in a modified form it can be used to enhance a dramatic effect as portraying a small boy going to school. Coming from school, on the other hand, might be exaggerated by the use of fast film motion. Incidentally, an excellent use of slow motion is for taking scenic views from an airplane, train, or automobile. Slow motion for such views tends to smooth down the roughness that comes from lack of a solid support.

Now let us examine a few of the possibilities of unorthodox camera set-ups. The audience usually assumes that the camera is right-side-up and on a level plane. To use camera set-ups that are radically different will produce a variety of trick effects. For example, the camera used up-side-down will result in all the action reversed when it is shown on the screen. This suggests endless possibilities. For example, that breath-taking scene where the auto seems to run over the camera could easily be made by having the car back away from the camera held in an up-side-down position. Filming at slow speed would make the vehicle appear to be speeding as it runs over the camera. There are innumerable opportunities to reverse filming, depending upon the ingenuity of the cameraman. One filmist, making a comedy in a garden party wanted to show a loaded tray being thrown by one servant to another. This is how it was done:

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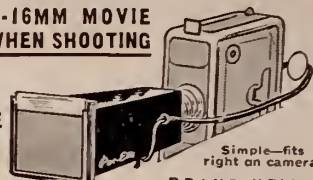
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right-side-up.)
2. Second servant throws the tray.
(Camera held up-side-down.)
3. Second servant with tray, begins to serve the guests.
These scenes properly joined, gave the impression that the second servant caught the tray.

Another well-known trick with reverse filming is the archery act. A beautiful girl stands against a target while she is outlined by arrows shot at her by an "expert." The girl will be in no danger if all the arrows are placed in the target before filming starts. To each arrow has been fastened a thin string or wire. While you expose the film with the camera held upside down, the arrows are jerked out of the target one by one by the "expert." When the film is shown running forward on the screen the audience should get the genuine thrill that you planned. This basic idea can easily be changed to a knife-throwing act.

We have mentioned some reverse motion illusions produced by holding the camera upside down. By slightly tilting the camera it is possible to produce a fake uphill or downhill effect to the landscape. A gentle rocking of the camera will suggest the rolling effect of a boat and earthquake effects may be procured by more violent movement.

A trick that never fails to mystify an audience is to have people, animals or properties suddenly appear or disappear in the picture. This is done by first making sure that the camera is on a solid support, then photograph the scene or the action at the point where you wish to have the object vanish or suddenly appear on the scene. Stop the camera in the middle of the scene, making sure that all movement stops also. Then the desired object is removed or added as the case may be. The camera is started and the action resumes where it was interrupted.

So add the few well placed "trick shots" to your next picture. They will not only cause comment but entertain as well.

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Announcement!

"HOME MOVIES"

1950

ANNUAL MOVIE CONTEST IS WELL UNDER WAY!

HOME MOVIES' 1950 Annual Amateur Movie Contest is well under way and from the number of entries received to date, this should be a very successful contest. So prepare to get your films in as soon as possible for contest judging. You do not have to be an expert. Beginners will have equal opportunity to compete with the more experienced cine bugs, because Home Movies contest will be divided into several divisions, i.e., Family Films, Documentary Films, Scenario Films and Sound Films.

Top Prize will be awarded the amateur submitting the best all-around film. Then there are 9 or more additional trophy awards for 1st, 2nd and 3rd places in the various divisions. **Recognition Certificates** will be issued to those filmmakers who do not place in the TROPHY awards but who have provided stiff competition. Films will be analyzed for achievement in photography, editing and titling, and beautiful trophies will be awarded for these achievements, in addition to the major awards.

There are no entry fees, no charge of any kind and that film you are working on may be a prize winner. Why not send it as soon as you can? The contest closes at midnight, October 31st, 1950.

"HOME MOVIES"

THE PREFERRED MAGAZINE OF THE AMATEUR

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These are only a few of the bargains in our tremendous stocks. Write today for details and complete lens listing. Burke & James, Inc., 321 So. Wabash Ave., Chicago, Ill. Att. H. M. James.

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MISCELLANEOUS

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PASTE-UP TITLES FOR SCRIPT "A LAD'N HIS LAMP"

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"They're not sticks! We're pirates and these are our swords!"

"I've got an idea! Let's dig for treasure!"

"Here is where the treasure has been buried!"

"Want me to dig for awhile?"

"Now you get home, your mother just phoned that it's time for your dinner!"

"The idea of you two digging a hole like this! Cover it up!"

"I'm tired, I wish this hole wasn't here."

"I found it when I was digging."

"I wish you would let me keep it."

"All right if it means that much to you."

"I wish I had all the candy and popcorn I could eat!"

"I wish I felt better."

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2 "How-To-Do-It"

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Books Every Movie Maker



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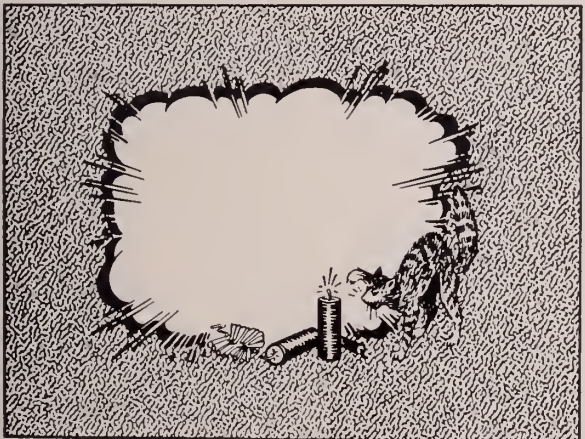
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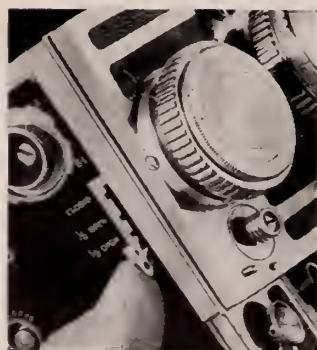


THE FOUR TITLES WITH DARK BACKGROUNDS ARE FOR YOU CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHER FOUR ARE FOR YOU WHO USE THE POSITIVE FILM METHOD. ALL EIGHT ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.

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Home Movies

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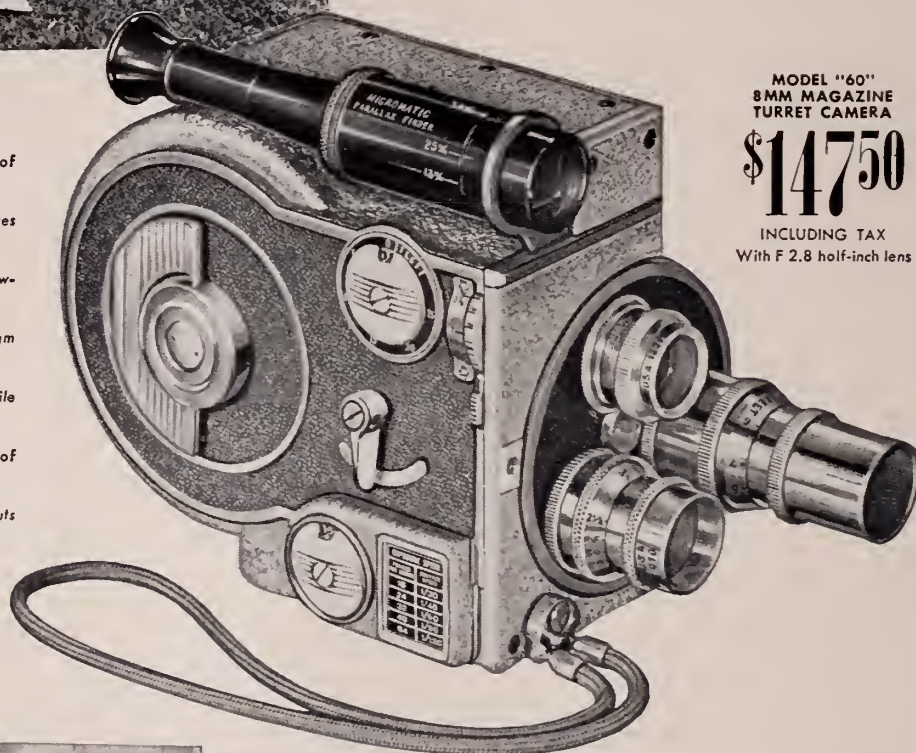
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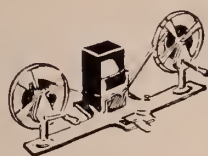
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HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII

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COVER—Rothchild, Photo by Stan. Boyd

LARS MOEN — Technical Editor

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“Cine Capsules”

To determine the size of title card (when using a standard lens) multiply .3 x .4 inches by the number of inches the title card is to be placed in front of the lens.

A supplementary lens of a certain diopter rating will focus at the same distance regardless of the focal lengths of the lenses with which it is used, provided the latter are set at infinity.

Get the knack of focusing the projector quickly—two seconds or less. It is annoying to have to watch a movie bobbing in and out of focus for ten or fifteen seconds, the way some projectionists do it.

The picture should tell the story—not the sub-titles. The latter should merely assist in explaining something which the picture does not.

Clean the gate in the camera every time the film is changed. Fluff around the edges of the gate records permanently on the film.

When shooting against the sun the lens should be opened at least two stops larger than when shooting with the sun behind the camera, and the lens must be shaded so that the sun does not shine on it.

It is just as important to be sure that the filters are clean before using them, as it is to have the lens clean.

When taking a pan shot of a scene with not much movement in it, the use of the 24-frame speed will smooth out any unsteadiness.

Black vertical lines running down the picture on the screen, sometimes called “rain,” are caused by a dirty gate in either the camera or projector, or a rough edge somewhere in the path of the film.

As an emergency measure, if it becomes necessary to open the camera during daylight hours, and no dark room is available, such as when the film jams, an improvised changing bag can be made by putting one's arms the wrong way through the sleeves of a dark coat and covering the coat over the camera. Another coat or car rug can be laid around the edges to make it light proof.

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Twelve years ago with Home Movies

YOU can be considered a young "old timer" in our hobby of making amateur movies if you re-call these highlights from the pages of Home Movies Magazine—issue of September, 1938.

SOUND FOR 8mm was a highlight in the "I've Got A Problem" department. D. D. Clark of Albia, Iowa, writes for information on the possibilities of 8mm sound. Of course, magnetic sound was not heard of, but it was just twelve years ago that every one was excited over what was then a new idea. It was suggested that a groove could be cut down the side of 8mm film with a stylus in the same manner that records were cut. This in turn could be played back with a photograph pickup—the result would be what every 8mm fan wanted—sound! Wonder what ever became of this idea. Hope magnetic sound doesn't go the same way.

IN SEPTEMBER 1938 there were some very clever titling ideas brought forward. Do you remember some of the very interesting "stop motion" and straight titling that was done with characters from the pantry shelf? Yes, mother had a hard time trying to keep a supply of "alphabet soup" stock in the house with dad using 'em for titles. Made darn fine titles, too.

THE PHILADELPHIA CINEMA CLUB held its first picnic and from reports it was a great success. Not only from the standpoint of food consumed but it is understood that several of the large film manufacturers declared an extra dividend on the footage bought and exposed by this outfit.

EDWIN BOURKE, JR. had his film reported on by J. H. Schoen. His picture "You Can't Win" was really outstanding from a continuity standpoint. A simple little story that tells of a bunch of fellows heading for the "old swimming hole." And the one who has to stay home and rake leaves. There is the tattle-tale sister who is always in the offing as well as the little "tag-a-long" who is always in the way. A fine story idea—might pay to look it up.

THE METRO MOVIE CLUB of Chicago was known as the Metropolitan Movie Club in 1938. Our advisory editor in those days, from this fine outfit, was none other than Dr. C. Enion Smith, an avid cine fan and fine fellow. Other names in this old club bring back nostalgic memories—Egloff, Nebrick, Talbott, Chet. Cooley and others. Still active, we hope.

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HOME MOVIES

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I've got a...

Problem

Q: I would like to make a title that gradually changes from black and white to full color as a transition medium between a series of black and white and Kodachrome scenes. Can you suggest a method for doing this?—S. C. D., Athens, Ga.

A: Here are two methods—both requiring use of Kodachrome: Prepare the title in black and white—black letters over a white background. Shoot enough of the title so it may be quickly read. Stop camera, and apply color to the title text. In other words, paint over some of the letters with red poster color. Expose a few more frames, then paint over more of the letters—repeating this process until the entire title has been changed to color. On the screen the title will appear to change gradually from black and white to red and white. Of course any color may be used; also, the background may gradually be tinted, too.

In the second method, make two copies of the title—one in black and white and the other in color. Photograph the black and white title first, (using color film, of course), and fade out at that end for a dissolve. Wind back film in camera to beginning of fade, insert colored copy of title holder and photograph it by beginning with a fade-in. On the screen, the black and white title will dissolve into a full color title.

Q: When making 16mm. mattes for trick work, what developing formula is best for extreme contrast necessary?—C. F., Mitchell, S. D.

A: Eastman's D-9 is satisfactory for this work. However, it must be used strictly according to directions and exposure must be exact, otherwise veiled whites and foginess will result.

Q: A brother cinebug, who obtains good results by the method, recommended that I use a plumb bob for centering my camera on a vertical titler. However, although we both use the same make cameras, my titles continue to be off center. How do you account for this?—S. M., Tyler, Tex.

A: The most important thing in centering camera with a plumb bob is first to make sure that camera is absolutely vertical in the titler. This can be assured by checking two sides of camera with a spirit level. This done, the plumb bob will indicate exact centering of title card with camera lens. Consider

that the camera mounted on an angle of the slightest degree affects the field area of the lens increasingly in ratio to distance of object (title card) from lens, then the necessity of accurately positioning camera in titler will be more apparent.

Q: In order to save photofloods I have been cutting down the voltage with a Variac (a variable transformer) to about 85 volts. Using my Weston meter and positive film, the results are under-exposed, even after opening lens to compensate.—S.L.P., Enid, Okla.

A: Photofloods emit a very white light, high in ultra violet and ideal for positive film. With the reduction in voltage, photoflood light becomes yellowish. Positive film, being less sensitive to yellow, must be given more exposure to compensate.

Try double or triple the exposure called for by meter.

Q: Does the bichromate bleach used in most reversing formulas keep well?—G. S., Mason City, Iowa.

A: Yes, the bleach keeps well, but the older it becomes the more tendency it has to leave yellow stains. However, it is so inexpensive to make that a fresh solution should always be used.

Q: How would you recommend photographing 2x2 Kodachrome transparencies with an 8mm. camera on Kodachrome?—A. J. McM., Brooklyn, N. Y.

A: Best method is to photograph slide direct using 13 diopter auxiliary lens on camera 3 inches away from slide. Illumination should be by photoflood in rear of opal or ground glass, with the opal glass at least 6 inches behind slide.

Another method is to project slide from rear on panel of fine quality opal glass. Slide should be projected as small as can be covered with camera lens, to conserve illumination strength and loss of detail from greater enlargement.

Q: What is good method of making moonlight scenes on Kodachrome?—G. H. P., Sandusky, Ohio.

A: There are several methods, one being to simply under-expose about two stops in daylight. Another way is to under-expose Type A film outdoors without the corrective filter. Also, expose in sunlight correctly then dye the film with black dye to correct density. Latter method gives true color while under-exposed scenes tend to give unnatural and distorted color.

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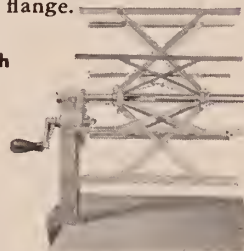
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"QUEEN FOR A DAY" ADMIRES HER NEW DEJUR CAMERA

Mrs. Thelma Lewis, of Glendale, Cal., was recent winner on the TV show "Queen For A Day." Among the many valuable prizes she received was a DeJur Citation camera which will help

her record many pleasant memories. And for further help in her movie-making hobby, she also received a two year's subscription to Home Movies magazine. Good shooting Mrs. Lewis.

An Invitation From **HOME MOVIES**

The success of Home Movies magazine lies in the fact that it is a magazine for the amateur written by amateurs. In selecting material for its editorial pages, the editors are always on the lookout for articles of basic interest. Articles that tell what to shoot and how to shoot it. Articles that will explain in simple every day terms how to build and acquire the gadgets that are dear to the heart of every movie maker.

Perhaps you have an article in mind—a shooting script that you feel you would like to pass along to your brother enthusiasts. Or perhaps it is just a little gadget that has helped you get certain results in your finished pictures. If so, please accept this invitation to submit your story, script or whatever to your magazine, Home Movies. All

payments are made promptly on publication.

We have been receiving a great many inquiries as to just how to go about preparing an article for submission to the magazine. In the first place, literary ability is not required. This can be taken care of by the re-write department. However, it is desired that all manuscripts be typewritten and double spaced if possible. If not, long hand will do, but be sure to put your name and address on the lead sheet as well as the final sheet. Also, please enclose photographs to illustrate your article. 8 x 10 glossys are preferred (horizontal). If pictures are not available, send in the article anyway. It is possible that our staff photographers can get them.

So again, please accept this invitation to contribute to your magazine. And the nice part of it is that you will be paid for all acceptable material.



A 10-INCH EYMO LENS MOUNTED ON A B&H 70DA

IF YOU'VE used a telephoto lens much, you, like myself have found it hard to get steady pictures with a tripod you can afford to buy. Not that there is anything wrong with the tripods on the market other than they are too light, but until you get into the \$150 price range it is extremely difficult to hold the camera steady and get the delicate compound tilt and pan motion of a duck in flight or a skier turning down a hill some three hundred yards away. Have you ever tried to set a tripod up in a duck blind and get all set for that shot only to have a better one in the other direction and not be able to reset quick enough?

Since most of my movie-making is concerned with outdoor life and skiing in particular, I have found that this compound tilt and pan can drive a guy to drink. Then too, with the constant desire for a larger and larger image size I found the conventional six-inch lens was somewhat limited in the scope of results I wanted to obtain. Primarily in skiing where you want a large image size for a long length of film run.

The answer to these two problems you see in the accompanying photographs. A ten-inch eyemo lens mounted on a Bell & Howell 70 da and this in turn mounted on a riflestock. Sim-

Let's Really Shoot 'em

By WALTER MILLER

ply stated and simply constructed it took but a few evenings over the work bench and fourteen dollars worth of parts.

First lets talk about the rifle stock and the camera mount. Then for you who are interested in the more difficult problems of the ten-inch lens you can read on. As you can see at first glance, in this set-up, we employ the use of an ordinary telescopic rifle sight with cross hairs. I go on the premise that most of the targets that I shoot

will be moving ones and it is easier to keep the cross hairs on them than to try and keep them centered in a frame. Also there is the problem of the ten-inch lens being so large in diameter that it blocks the positive viewer. The parallax introduced by placing the scope so far from the camera lens is so small that it is completely forgotten in the extremely long distance used in the shots.

The stock itself is an army surplus

• See "SHOOT 'EM" on Page 376



A STATIC SHOT LIKE THIS ONE NEEDS A TITLE

Titles Need Editing, Too

By RAY CARTER

ANYONE who shoots movies, shoots titles. But it is here the similarity seems to end. When his films are returned from the processing laboratory, the true cine bug will project them and check scenes for editing purposes. Scenes will be cut apart and re-assembled into a first rough cut. Then many pleasant hours will be spent in cutting and polishing the flow of his picture. This is what is called editing and is one of the most fascinating part of home movie making. Because it is in the editing that a picture is made.

After the final editing has been completed, the need for titles becomes apparent. The introductory title, the credit title and the explanatory title. These three types of titles, and how to use them to the best advantage will be gone into in another article. But there is one type of title left to consider, and that is the spoken title. It is this title, and how to edit it into his film, that seems to throw the average filmer for

a loss. You will note that we use the term "edit it into his film" and this is just what it implies. The spoken title must be edited into the film or it will lose all meaning. But properly used it will cover a multitude of sins and it can be used in all types of pictures. The nice part of the whole thing is that spoken titles can be put to use after a film is completed and can be used to tie scenes together that were taken on vacation or taken last year.

One of the easiest picture to photograph, yet the hardest to edit from an interest standpoint, is the travelogue. When on vacation the grandeur of the scenery we are looking at seems to cry out for a lot of footage and we give in to this demand. But when the scenes are projected, after the return home, there is something lacking. The beauty is there—the grandeur is there, but they seem to be just a series of still pictures that would have looked just as good if they were taken on colored

slides. And we were taking moving pictures. It is here that the insertion of well-edited "spoken titles" will pull the picture out of the doldrums as well as give the filmer the opportunity of introducing the human element into his films, or introducing the people who went on his travel tour with him.

Let's assume, for purposes of example, that we have shot foot after foot of the Grand Canyon. Just one grand panorama of its scenic grandeur—and, believe me, we all do it. After two or three minutes of this on the screen, it is almost necessary to use an atom bomb to wake the audience up. It is here that the "editing" in of spoken titles will relieve the monotony and break up the sequences into much more interesting episodes. Of course, explanatory titles can be used, but due to lack of close-ups in a travel film they lose their effectiveness. So by using spoken titles in the first person we kill two birds with one stone. First, we can introduce the people who went with us, and second, we break up the long shots by inserting close-ups. After we have returned home it will be impossible to go back and get close-ups with the same background but there is a way to do it.

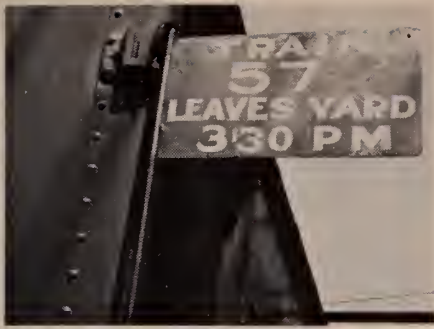
Take that scene of mother and junior standing on the edge of the canyon looking out over its vast expanse. It is a long shot and needs a close-up. But the canyon is many hundreds of miles away. Have mother and junior dress in the same clothes they wore and from a very low angle, so that only the sky shows, you have mother point and say—"And this is the grand canyon of Arizona." And then just before you start that long pan down into its depths cut in another extreme close-up as she says,—"It is almost 3000 feet straight down to the bottom." This will break up those long shots and add a great deal of interest to your travel films. It gives a reason to the film, as you are seeing it thru the eyes of the traveler instead of thru the lens of the camera. But we are not thru yet.

As was stated before, spoken titles have to be "edited" in or they will make very little sense and the picture scene, itself, has to be shot with the insertion of spoken titles in mind. This is where the old axiom, "if a scene is worth one shot it is worth three" is held true. So to edit in a spoken title we really need three scenes. Three scenes, plus the title. Perhaps this would be a little more understandable if we were to break this down into a short shooting script. Here is how it would look:

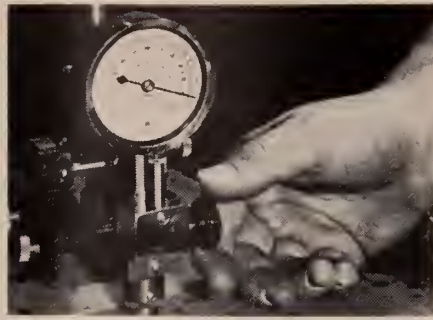
Scene 1. Low angle shot of mother and junior against sky. They gaze off into distance. Mother points, cut to—

Scene 2. Extreme close-up of mother with match action of pointing and

• See "TITLES" on Page 379



If job time is important, emphasize it.



Extreme close-ups tell what the worker is doing.



Each man's particular job should be thoroughly shown.



Close-ups of fellow workers should be in your job story.

Pictures At Work

Formula for An Easily Produced On-The-Job Film

By ROBT. LEE BEHME

AFTER spending eight hours a day, six days a week, in an office or shop, it hardly seems fair for anyone to tell us we're missing the forest for the trees. Sometimes, however, it's true. Especially in the case of a cameraman who settles for disjointed portraits of the people he works with every day.

The amateur producer who settles for a few shots made at random around his office or shop is missing the real story of his job. His place of business has much more to offer than portraits of his friends. Portraits by themselves offer an insoluble problem in editing into a sensible film. By building the theme of such a film around the work and the story of the product that is made, portraits of every worker at the shop can be fitted into a tight film that will keep the memories of the workers in a coherent story.

It's easy to plan a picture around a job. The plot is ready-made. If the work is in a factory, the product and its manufacture is the theme of the movie. If the work is in a professional office such as an engineer's or doctor's office, the service rendered is the story told.

In plotting a motion picture of a business the easiest method is to start with the first step of production and follow it through to completion. This step-by-step shooting presents several advantages. A few of them are that it minimizes editing, simplifies plotting, and solves the ever present problem of whose picture goes first.

Within the actual procedure of manufacture there will be many opportunities for title backgrounds. If these are

utilized, they will give more punch to the titles in the film. In some types of manufacturing there will be tables or racks where the parts are stored in orderly rows. These are perfect subject matter for the backgrounds.

Sub-titles can be printed against segments of the steps in the manufacture of the product. If possible, still enlargements of these steps can be used for the sub-titles.

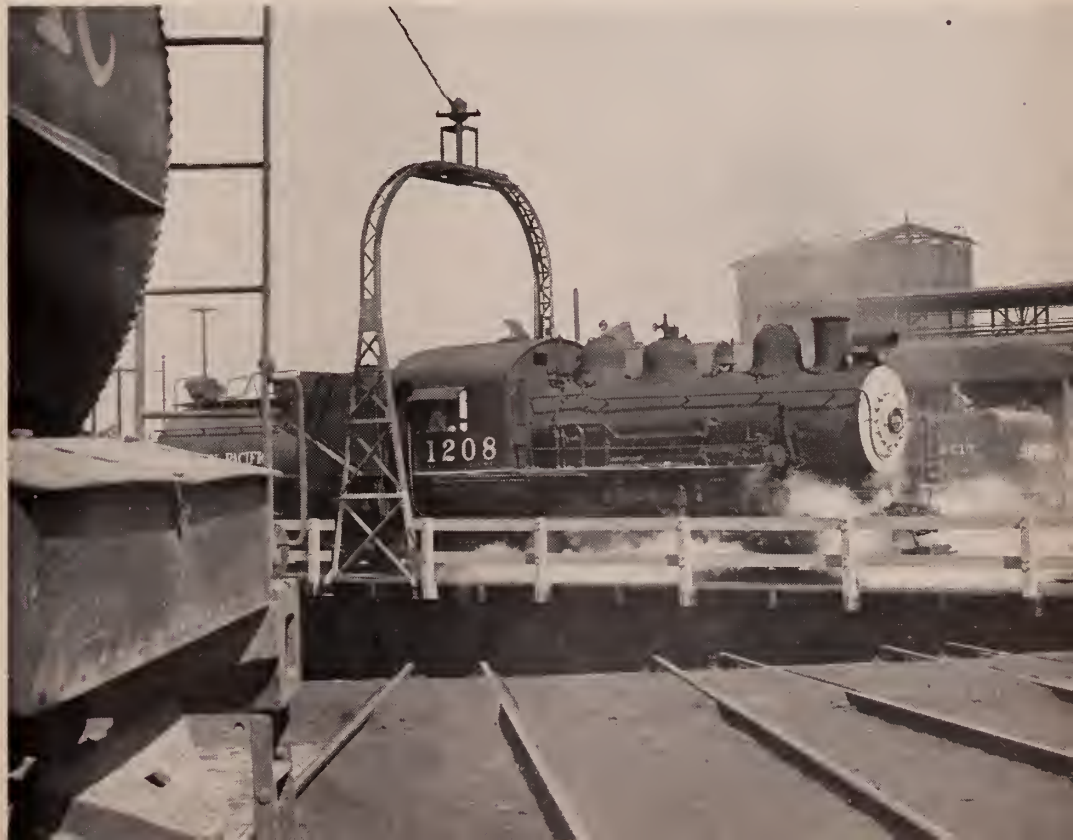
The author made a film similar to the ones described in this article and

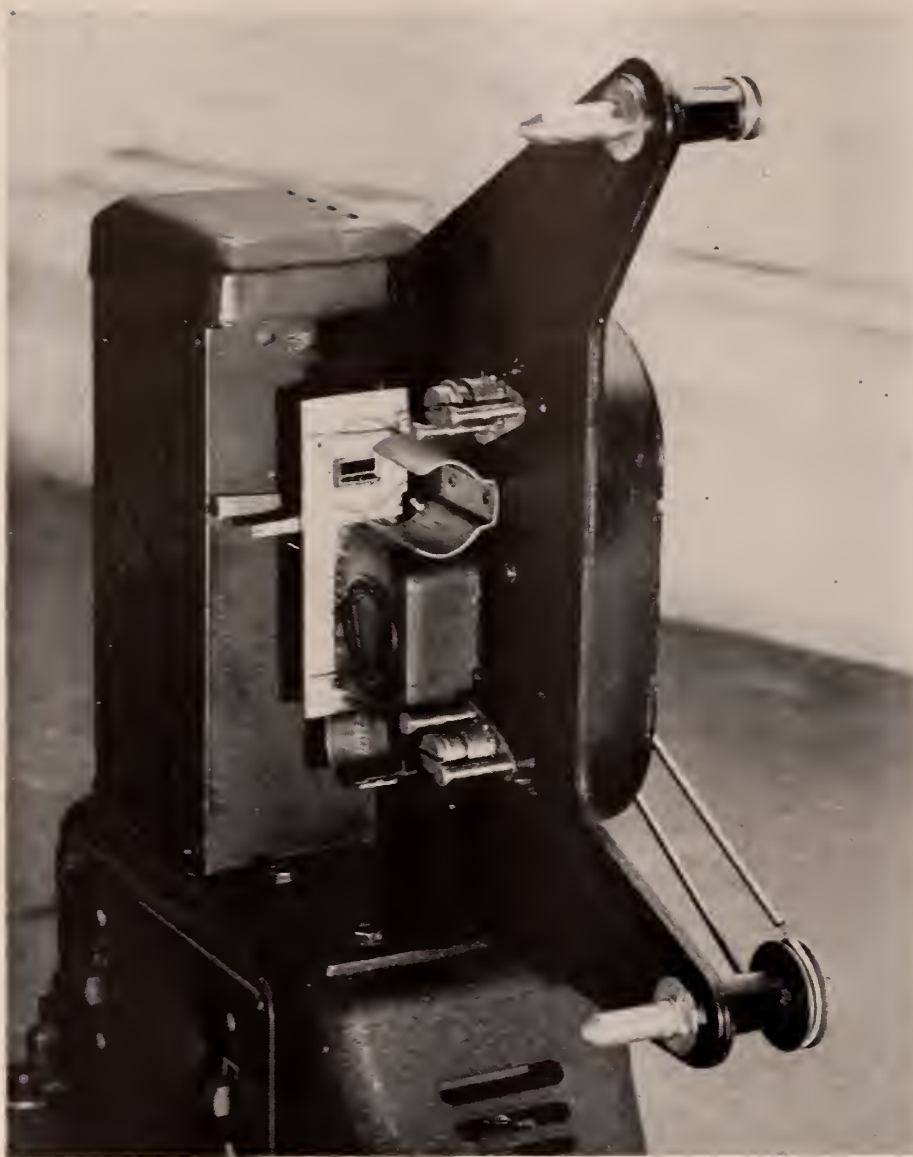
it might prove advantageous to examine it. The film was made while the author was employed by one of the railroads. Originally the film was intended as merely a collections of shots of his fellow employees. While searching for a method of tying these shots together he decided to do the story of his job.

The section in which he worked was charged with the duty of cleaning and repairing the trains and coaches between runs. In this work the element

• See "PICTURES" on Page 372

"READY FOR A RUN" CAN BE A COMPLETE JOB STORY





**THE PROJECTOR APERTURE IS ENLARGED
TO ACCOMMODATE LARGER FRAME**

Panoramic Frame Films

Being A Continuation of Last

Month's Article On Wide Expanse Movies

By J. B. BUFFAMOYER

Changing the camera does not entail a great deal of expense (a stick of aluminum solder was the extent of my purchases) but it does require careful workmanship and a lot of patience. This is a project that cannot be hacked and torn at with any tool which one may have handy.

Following is a procedure guide:

1—The mechanism must be carefully removed from the case.

2—The mounting to which the lens is screwed must be removed. This will

later have to be centered over the new frame cut in the aperture plate and soldered in place.

3—The new frame width is cut in the aperture plate.

4—Center the lens mount over the new frame and solder in place.

5—The shutter blade must be replaced by a larger blade to cover the width of the new frame.

6—Fill in the opening left in the case by moving the lens and lens mount.

7—Enlarge the same opening on the

opposite edge so as to permit the lens in its new position to be received into the case.

8—Replace the mechanism in the case and start shooting.

First remove the mechanism from the case. This must be done with the greatest of care so that everything will go back together in the proper sequence when finished.

Usually the lens mount and aperture plate are moulded into a box as one piece and this fits over the shutter. This box can be removed from the rest of the mechanism by means of small screws, this is the part that requires changing. A V-shaped cut is made around the lens mount with a hacksaw blade and the mount removed. With this finished the work of cutting the new frame will be expedited.

Drill the side of the aperture plate to be enlarged and finish by careful filing. Be sure to keep the cut square with the height of the original opening and cut no farther than the ridge that the edge of the film travels on. Then smooth the edges of the cut facing the film so that it will not scratch the emulsion. Use a very fine file lightly on the edges and then finish off with a fine abrasive. (Crocus cloth and water).

By using two hardwood blocks, the thickness of the distance between the aperture plate and the lens mount and placing them in that position, the lens mount is placed on top and maneuvered into position over the center of the new frame opening. To do this the mount may have to be filed a bit to get it in the exact position.

Now with the aid of two small clamps, clamp the mount to the blocks and the aperture plate and solder solidly, then smooth with file. If the spacing blocks are the correct size the lens mount will be the same distance from the aperture plate as it was originally and the lens will be in perfect focus when placed in the mount.

The next little chore is that of changing the original shutter for a larger one. The new shutter must be large enough to cover the additional width of the frame.

Remove the old shutter but do not bend the shaft in doing so. Before removing it mark the position the opening of the shutter occupied when covering the frame. In replacing with a new shutter the opening must occupy the same position.

Using the old shutter as a pattern, scribe the size of the opening and the centre hole on a very thin piece of metal. (A good metal of about the correct thickness is the thin black sheet of metal in a 4x5 film pack.) Find the exact radius to cover the new opening, scribe it from the center point on the metal then extend the lines for the new opening and cut out the new shutter. Do not bend the metal while cutting. Smooth the edges

• See "PANORAMIC" on Page 370

Automatic Synchronized Sound For Silent Movies

Recording sound in perfect synchronism with our silent film is easy and very thrilling, with the modern wire and tape recorders, now that a dependable means of maintaining synchronism is available.

The Movievox Patent Synchronizer is very unique, in that its operation is simple and trouble free—and its performance perfect. It will allow synchronization of sound and picture to the exact frame (both 8mm and 16mm)—and will maintain "lip-sync" accuracy automatically, every time, without any adjustments being necessary. In other words, when you thread the film on your projector, and the wire or tape on your recorder, with the cue marks in their respective places, you can start both machines and sit down with your audience and enjoy your production without giving any more thought to synchronization until it is time to change reels.

The Movievox Synchronizer is composed of two halves. The projector half is mounted on a bracket using screw holes already existing in most projectors. It is connected to the projector's hand threading knob shaft with a special coupler, which is also used as a threading knob in the place of the original one. If your projector has no threading knob, the Movievox Company will install one for a small charge. The projector unit meters the projector's speed, which will vary due to line voltage fluctuation, through a flexible shaft to the recorder's half of the synchronizer, which is gear connected to the recorder mechanism. The flexible shaft floats between the two machines, allowing the recorder to run only as the projector leads it. Both machines run on their own motors.

The synchronizer adds no load or drag to either projector or recorder. Its operation is very smooth and easy. The connecting flexible shaft is equipped with threaded fittings on either end and can be attached or disconnected in just a matter of seconds, thereby allowing

either the projector or recorder to be used separately when desired.

Now comes the pay off! No longer are we limited to post recording. The Movievox Company has perfected a synchronizer for use with any camera equipped with an electric motor drive. The camera synchronizer is driven from the camera motor shaft, with a flexible shaft up to six feet long for connecting to the recorder. With this arrangement sound can be recorded in synchronism with the action in the film when taking the picture. Planned or ad-lib conversations can be recorded in absolute synchronism with the lip movement, either on wire or tape. By using "clap-sticks" just as with double system film recording, both wire or tape and film can be edited. Then when the recorder is connected to the projector, perfect synchronism of sound and picture is forthcoming automatically. The camera can also be used separately by merely unscrewing the flexible shaft.

The Movievox Company also has their own recorder, which employs a Webster wire handling mechanism, using the Movievox high quality amplifier and under-screen speaker. Movievox chose wire because of its long-playing time—and have produced an exceptionally fine recording wire, which is tough and does not break without provocation. Movievox wire is equipped with single strand nylon leader and trailer, with cue mark tied in. It has a solid disc label with space for writing the title of the picture. It comes in 20, 30, 40, 60 and 90 minute spools, matching any length reel of film.

The Amplifier in the Movievox Recorder is not only in a class by itself as to power and tonal quality, but is the most versatile amplifier used in any of the magnetic recorders in the low-priced field. It has in-put channels for both microphone and single or dual phonograph pick-ups, as well as a plug-in for monitoring head phone. It has a three channel in-put switch. One posi-

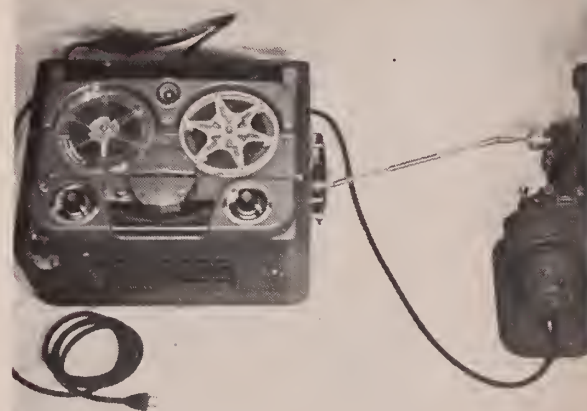
• See "SOUND" on Page 372



**Bolex camera with motor drive and
Movievox Synchronizer**

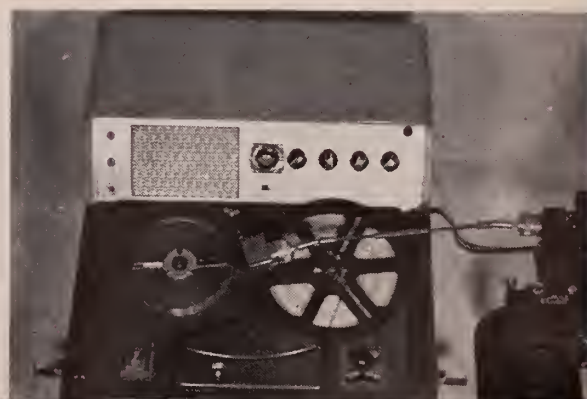


**Movievox Recorder synchronized with
B&H 8mm Projector**



**Revere Tape Recorder lends itself
for movie "lip-sync"**

**Brush Sound Mirror with tape in "lip"
synchronism with film**





GATEWAY TO LEARNING

CLOSE by most of us is a colorful subject for an interesting and worth-while film—The Reserve Officers Training Corps of your local high school. A complete record filming of the school year activities of such a unit not only makes a very interesting film, but can be the means of interesting many young fellows in this program, where they can have a lot of fun while learning a great deal.

The Reserve Officers Training Corps is under the command and direction of



A Cadet Lieutenant Checks Rifle

Inspection of Cadets



Shoot An R.O.T.C. Unit

By HAL COOLIDGE

the U. S. Army and the high school units are usually guided and instructed by one or two commissioned officers and two or three sergeants, depending on the size of the school. These officers and non-commissioned officers are all regular army men on detached service to the school. Many people, including a lot of the high school students themselves, do not fully appreciate the advantages and privileges given them by membership in the Corps. A really good film will help publicize this program and the opportunities for fun and learning that it gives to young men.

With its varied program of training study and activities, the R.O.T.C. units offer a field of filming possibilities almost unlimited and present a real challenge to the serious cinematographer.

As with all good movies, a shooting script should be prepared before anything else is done. Because of the many phases of Corps activities with which the average person is unfamiliar, it would be very wise to go to the school selected for your filming and talk to the regular army men in charge. Judging from personal experience, you will find them ready, willing and anxious to help you in every way possible.

If you wish to make a really complete record film, it will be necessary for you to cover the period from the beginning of a school year until vacation time. This will require several trips to the school and other places, as there are several interesting formal and sport-

ing events that occur during the school year.

When you are ready to shoot, give the school who furnished your cast the credit, preferably by using as an opening shot the front of the school, showing the name. Before making this shot, consider camera angle, lighting and composition carefully, to be sure of getting a pleasing picture, rather than just a "bill-board" shot. A suggestion is to fade from here into a long shot of the entire unit in formation on the parade ground, either at an inspection or drill. A possible title to come after this scene is "Here, drilling like veterans, is a group who, a short while ago, looked like this—" and then fade into a shot of an "awkward squad" drilling or struggling with the manual of arms. This is only a suggestion, but it is one way to start your story rolling, for your next scenes will start to tell the story of the training and fun from the very beginning of the year until vacation time.

At the start of the school year the cadets are all issued such equipment as they will need. This is regular army issue of uniforms, rifles and such other equipment as is needed by each man. The issuance of this variety of equipment is good for quite a bit of footage, mostly close-up and medium shots. Here is a good place to get in a little comedy relief, which is always welcome if it is well done. There is always the fat boy who has trouble getting fitted and he is always good for laughs, especially if you find one that can give out with some good facial expressions. Start him off with the smallest coat in the place and work him up to a successful fit in a few steps, but don't drag it out too long. Don't forget to get scenes of the interiors of the supply rooms, showing their neatness and layout and the variety of equipment carried.

Each boy is assigned a rifle, for which he is entirely responsible. It should be possible to get some very good facial expressions in close-up as

• See "R.O.T.C." on Page 370

Off with Stripes—on with the Bar





GLAMOUR GIRLS OF THE GAY '90's



REMEMBER THIS STREAMLINED ROADSTER?

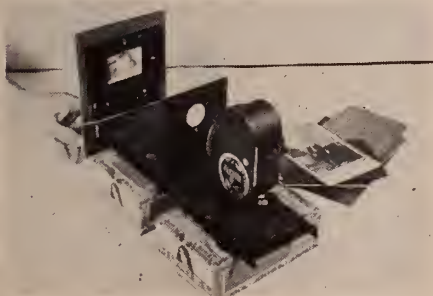
SOMETIME ago the family were looking through some old albums and getting a big kick out of the old-time picture made some twenty-five years ago, and more. A remark was made as to how great it would be if we "only had taken home movies then." The remarks went on about "Pa, when he had hair—Brother Bill as a baby—and the new look around 1912."

Many of us young old-timers have a lot of pictures like that and maybe some old negatives stored away some place. I had plenty of them and decided to make my own "Old-Time Movies," of a sort.

There really isn't much to it except to take movies of these old prints or negatives and it is done much as in regular title making. True enough, there is no motion in the shots and all that would be seen projected on the screen would be a series of big enlargements. There is the advantage, however, when the gang gets together, of showing the pictures to everyone at once and it is a novelty in the home movie family show.

Small pictures are best copied using a titler just as in making a title. Regular black and white reversal film is used and the slower pan stock is best for the added snap it gives to the copies. Larger prints of the type mounted in folders or on cardboard mounts will have to be copied using a titler that accommodates these larger prints, or small titlers can be used to copy essential parts of the big pictures. Figure 1. Generally this is satisfactory as it hardly

Fig. 1—The typewriter titler is used to copy portions of picture.



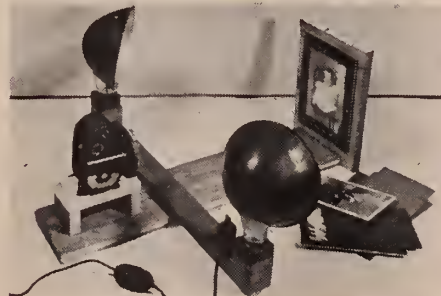
Your Own "Old Time Movies"

By GEO. CARLSON

pays to buy a big titler just to make a few copies. Ordinarily a ten- or twelve-minute reel takes care of all the old-time "stills" you may care to show. Maybe less. Cameras with critical focusing arrangements will, of course, take care of any close-up situation.

If you like to fool around a home workshop, a more or less makeshift copy board can be made as shown in Figure 2, consisting of a baseboard, camera platform and easel for the print. An accessory close-up lens will be needed unless the camera lens can be focused. The average old-time mounted print measures around 4 by 5 or 5 by 7, so generally the camera will have to be used at the distance of 15 to 20 inches or so, but it will vary. If the whole pic-

Fig. 2—Larger pictures can be copied with an improvised titler.



ture happens to be vertical and doesn't fit in the movie rectangular frame, either parts can be filmed as mentioned before, or the whole print, (mount or parts of it) can be filmed if you don't mind the mount showing in the finished shot.

Sometimes the prints will be clear and sharp although yellowed by age. A yellow filter will improve copies of such pictures and add contrast. Copying real old, torn and badly faded prints hardly pays in this case of making old-time movies. Pick out the good ones. Exposures are best checked by meter. Lights, usually a number 1 flood lamp or two, should be placed to get an even light especially to prevent reflections. Look

• See "OLD TIME MOVIES" on Page 375

Fig. 3—Negative copies are made with diffused light from the rear.



THE ACTING CAMERA

There are several ways to make your camera do some of the acting. In a scene where I had a character standing at the top of a mountain, shielding his eyes and looking down into the valley for a cabin, we had the camera pan slowly to show what he was seeing. As the camera moves along over the valley it passes a girl swimming in the river. To get a laugh we had the action continue panning past the girl as if she went unnoticed and a few feet beyond her the camera stops briefly as though it suddenly realizes what it had just passed and zips back to pick up the girl bathing. From this we cut quickly to the character standing on the hill smiling gleefully and picking up his telescope. To show a close-up again as he saw it, we placed a black cardboard 18 inches in front of our lens with a hole cut into it and photographed our near shot through this mask to assimilate the effect of the view through the optical instrument enlarging the image. (By *Boh Wuntel, Detroit, Mich.*)

FAMILY PICNIC

On these pleasant days of the year almost every family spends sometime on a picnic. A movie on this pastime can be extremely humorous, from loading the car down with food and friends, to finding a suitable spot in the country and the usual trouble with ants; or perhaps a story similar to the one I filmed of the family picnic that never came off.

The picture begins in the ordinary manner with dad and the kids loading the car while mother busies herself getting this and that ready. Finally the time comes when everyone is all set and dad and the kids scramble into the car. As mother is about to get in too, she stops short and wonders if the back door has been locked. Investigating while everyone waits patiently in the car mother returns and the group joyously takes off.

A block away from the house someone remembers they forgot something and in an effort to turn around to go back, dad goes through an alley and gets a flat tire. When this is finally repaired they return to the house to pick up the forgotten item and again as the car begins to pull away it stops suddenly and one of the youngsters dashes quickly into the house to return sometime later in a more leisurely manner.

At last everything is in readiness and dad questions each and everyone if there is anything they have forgotten or must do. When all agree to proceed the family auto refuses to start. After a vain effort to repair the trouble and much to the disgust of the group they decide to have the picnic in the backyard.

Final payoff comes when everyone is apparently having a good time and it begins to rain causing each member of the party to scoop up his food spread

MOVIE

by THE READERS

and scurry into the house where the fade shows them looking solemnly thru the window as the rain drizzles against the glass. (By *Aiken Akers, Portsmouth, Mass.*)

SOAP BOX HOT ROD

A few months ago I bought my youngster a set of four wheels and a few simple tools to film the progressive stages of his building a soap box hot rod from an assortment of odds and ends. There is nothing particularly outstanding about the story except that I made an effort to keep filming as much as I could of the task to show the vehicle's birth and yet keep the continuity flowing.



Many incidents and accidents inevitably happened during the process that lend an abundance of laughs to the film and in the end when the little sidewalk conveyance is finally painted and put into use I shot a number of scenes of its proud owner preparing the break many world records. (By *Harold Bernstein, Shreveport, La.*)

TRAVEL TITLES

Upon returning home from my vacation a few weeks ago with a few hundred feet of color film exposed of my travels, I began preparing a set of main titles needed to introduce the film. My idea was that the titles should be in some way suggestive to the theme of the picture, in this case that a trip or journey was in the offing. This I had planned to accomplish before I left home, so on my vacation I secured as many resort and travel stickers as I could. Storing these away for later use, I selected the most interesting ones and after arriving home lettered a set of main titles on small pieces of paper to assimilate as much as possible the appearance of these advertising "stickers."

After carefully planning where each

title should be placed I rubber cemented the assortment on my suitcases and stacked the baggage in an interesting manner. By slowly panning or dolly-ing, the camera moved far enough between pauses on the titles to reveal a few other stickers and a variety of other traveling impedimenta placed about in a seemingly casual manner. When the final title is shown, a hand reaches in and picks up the bag forming a transition to the beginning of the picture of loading the car. (By *John Gerbrick, Portsmouth, Ohio.*)

FEATURELESS FEATURE

There are many ways to tell a story. To deviate from the conventional method I tried a movie that told an interesting narrative without showing the faces of any of its human actors, except for an infant. Yet at all times each character was easily identified. For the most part the actors feet and hands told the story and where a couple of dogs were shown in the film these animals reacted to reveal their owners demands or moods.

The picture begins with a close-up of a French Bull tugging on a leash followed by a pair of masculine feet, while the camera pans left. This scene is followed by another close-up of a different dog straining on its leash and hurrying the owner of a very pretty pair of feminine legs, panning right. Cutting back and forth the continuity points up the fact that the two are nearing one another and then suddenly the dog belonging to the feminine legs yanks free of its owner and scurries away to sniff noses with the French Bull.

Recapturing the runaway ultimately allows the owners of the two dogs to meet and forthwith a courtship begins followed by marriage which is completely told in close-ups of hands and feet.

Final scenes shows the two animals as proud parents of a litter of pups when the same pair of male and female legs come into the scene and places a human baby as well among the playful puppies. (By *Andy Ferogth, Galveston, Texas.*)

JOE SHMO MOVIE MAKER

Because our camera club often initiates into its membership newcomers to the hobby of home movie making we decided some time ago to aid these beginners by filming a movie on how not to make home movies. Naturally enough

EAS

the medium is a graphic one and most appropriate.

In the reel we show a "Joe Shmo" who makes every mistake in the book and by pointedly ridiculing his approach to movie filming we shame our membership, both newcomer and veteran alike, into never allowing any poorly photographed scenes to remain in his reels.

Not only is our training film of movie making a comedy but in addition we illustrate how to properly use the tripod, hold the camera, film continuity and titles, as well as how to edit the final scenes, etc. We spent many weeks preparing and shooting our training film but all agree it is the most helpful instruction a new member can receive, and a decidedly effective way of preventing any of the more advanced hobbyist from slipping into a state of disregard by dubbing him a "Joe Shmo" of the week whenever he forgets. (By Vernon Harbour, Long Beach, Calif.).

CAMERA ON THE JOB

My movie camera has been directly responsible for a sales increase, in my business, or an estimated 20%. In the past, as a neon sign salesman, I found many of my customers curiously lacking in the functional phases of the designing and construction of a neon sign, plus the knowledge of the precise means by which our organization customizes each display to the individual's needs and desires. As a result I found myself spending valuable hours explaining these technicalities until I struck upon the idea of putting my 8mm camera to work by filming the creation and construction of a typical project.

The film began with a salesman snapping a series of photos of a building, with a box camera, where one of our own signs had been ordered on speculation. From here the movie follows the salesman returning to his plant and having the film developed in the company darkroom where in turn a 16 x 20 enlargement is made of each box camera negative. Next the art department designers, shop foreman and the sales agent as a committee study the photos for the display's location and discuss the client's desires and budget. When this has been considered and decided upon, the film shows the artists airbrushing and painting the neon sign in full color directly upon the enlarged photo in exactly the way it will appear on the store when construction is com-

pleted. Scenes show this graphic comprehensive being presented to the customer for his criticisms or approval along with a cost sheet and when his needs are satisfied I filmed the various stages of the sign's construction in the shop and lastly to when it is installed on the location it was designed for.

In the fade out I filmed the sign in operation and panned over slightly to the original blow up photo on an easle to illustrate how slightly the designers visual varied from the final installation. (By Arthur Vepel, Los Angeles, Calif.).

DREAM EFFECTS

Just for "kicks" the wife and I filmed a movie regarding the so-called significance of dreams. Some time ago we located a little booklet that interpreted the meaning of certain dreamland adventures and before we know it we were busily planning how this material might be screened.

Using the dream book as a basis for our film we selected the most interesting items and stayed pretty close to the facts as presented in the publication by illustrating the various wanderings of



the sub-conscious during sleep and then finally ending each sequence with an explanation of its meaning.

To achieve an erie effect and a surrealistic one as well as a definite demarcation line between the conscious and subconscious, we projected the dream scenes in negative form. Thus by having the slumber visions developed to a negative only, it created a definite contrast for the dream effects when they appeared on the screen interspersed between scenes in normal reversal. Strangely enough the variation has proven itself so successful in the film that we are inclined to credit most of our movie's success, among our friends, to this simple stunt. (By Forest Youngson, Boise, Idaho.).

SPINNERS

The spinning title that whirls briskly like a cartwheel for a few seconds before it comes to an abrupt halt in precisely the right position is one of the advertising titler's trickiest effects. If you have ever wondered how to accomplish this idea in your own movies here is how it may be done.

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

Place your camera in an upside down position for backward filming and tape your title card on the take-up reel of your projector. Set the legend to its stationary position for reading, as it will appear on the screen, at the end of the spinning—in this case upside down as the camera—and accordingly run off enough footage as the card is held still to allow for reading the message at least twice. Then as the camera continues filming, flick on the projector motor with the speed knob at its slowest position as you quickly twist the rheostat to top speed.

On the screen when the film is spliced into your reel right side up the title will appear to spin like a top and then before it stops in place the light slowing down effect will serve to cushion the freeze. If you film enough footage on both ends of the scene it is a comparatively easy matter to later cut whatever amount of frames are necessary to keep the tempo snappy and to the point. (By Jack Spooner, Baltimore, Maryland).

CAMERA STUDY

Recently I put my movie making outfit to good use by employing its operation for an entirely different purpose than filming vacation movies or aiming it at my youngster at play.

For some time now I have had a good deal of difficulty in correcting a few bad habits in my golfing form so it occurred to me that if I were to enlist the aid of a friend to record my normal "follow through," at 64 frames per second, it would ultimately enable me to study my faults when the film was projected on the screen with the action thus considerably slowed down.

Seeing myself as others see me has so greatly advanced my golfing technique that I sincerely recommend a film study of yourself in any form of sports where some improvement in the game is indicated. (By Aron Pruskin, New York).

Look on Page 382 for valuable prizes for contributing that movie idea you used in your last film



AUCTION SALES LEND INTEREST . . . TO A TYPICAL CONNECTICUT YANKEE

Close-ups lend humor to the story.



From honeymoon to home-making



And you know "harmony" prevails.



Movie of the Month

"With This Ring"

By SIDNEY MORITZ

EVERY so often a movie is sent in for review in which the producer has paid strict attention to every rule in the book. This in itself would not produce a good movie but when accepted rules are followed combined with forethought and imagination the end result generally spells "Movie of the Month." And it is to producer Sidney Moritz of New York that Home Movies "tips its topper" for his picture "WITH THIS RING."

The introductory titles are perfectly exposed and well centered and from the title one would imagine that the picture to follow would be a record picture of a wedding. But such is not the case. The wedding sequence is short and brief before we are introduced to the honeymoon time at a small lake in Connecticut. But the outstanding part of the picture is that fully sixty-five percent of the entire production is done in extreme close-up. This in no manner detracts from the picture but adds interest and aids in smooth continuity. When the producer does deviate to long shots, and localizing shots, they are perfectly exposed and well framed. The picture composition is to be highly commended. The picture fades in with a beautiful shot of a stained glass window in a church. A cut to a close-up of hands playing the organ and then a shot of the Holy Bible being opened

to the wedding ceremony. An extreme close-up of the wedding band being placed on the bride's third finger and then rapid cuts, in close-up, of the bags being packed for a honeymoon. In the bag packing sequence the producer has introduced a touch of light comedy by placing on top of his shirts a book "Conduct in Marriage" and the bride packs a book "Harmony in Marriage." These scenes fade out and into a beautiful shot of a train speeding towards the honeymoon destination.

The lodge is introduced by a close-up of its signpost and it is not until now that we get a full shot of the bride and groom walking hand-in-hand down a country lane. The time they spend at the lodge and their activities are expertly handled in both close-up and long shots and of special beauty is the canoeing and lake scenes of swimming and speed-boating.

The state of Connecticut abounds in early American folk-lore and this phase has not been overlooked in the film. Of fine composition and exposure are the scenes at the auction of antiques. These scenes are rock steady and are of the "grab shot" variety as at no time does one get the impression that the subjects know they are being photographed. Human interest is injected into the film by a variety of shots of the

• See "WITH THIS RING" on Page 368

WHAT makes the tired business man tired? The symptoms, according to a new Philadelphia TBM clinic, usually are psychogenic fatigue, stomach ulcers or high blood pressure. But the cure, fortunately, is easy.

"Get yourself a hobby," the physicians ordered 80 per cent of the 2,000 tired business men they diagnosed.

"The pleasantest prescription I ever had" said one of the patients, "and certainly the most economical." (He went out and bought a Kodak Cine Special, and four lenses).

Other thousands also were taking this advice seriously when I visited the Fifth Annual Los Angeles Sportsmen and Vacation show, recently. Men with one hobby were taking out additional "life expectancy insurance" by investigating a second. Wherever I saw experts demonstrating flycasting, canoeing, camping and other activities, there were whirring cameras to records the events for posterity and future study at home. Photography, obviously, goes hand-in-tripod with other hobbies.

In the East wing of the show, which was set off for photo exhibits, a television company exhibited next to one of the photo dealers where a Kodachrome travelogue was being projected. More people were attracted to this screen, believe it or not, than to the adjacent television exhibit—where there were half a dozen programs tuned in!

One observer, standing where he could see the motion picture screen and one of the TV screens at the same time, was comparing image quality.

"Strictly lousy," he said. "That's the label my home movies used to get. Now when friends call, I turn on TV first. Later, my vacation one-reeler, by comparison, seems like a colossal Hitchcock production."

In the Gay Nineties, there was the Magic Lantern. It brought families together for the enjoyment of lantern slides, group singing, piano playing, conversation and reading aloud.

A modern counterpart of such old-fashioned family life may be in the



MOVIE OPPORTUNITIES ABOUND AT A HOBBY SHOW

Movies Aren't What They Used To Be . . . They're Better

By WILL LANE—SMPTE

making. If the 20th century automobile and movie theatre conspired to disperse family life, may not home movies and TV conspire to bring it back again?

TV need not become a threat to either the theatrical motion picture industry or the home movie field. Each medium has unique qualities of its own.

Theatre has existed as long as civilization, and will continue as long as man has legs (or automobiles) to carry him to the show.

As for home movies, can anything ever replace the personal value of pictures of your children, home, friends,

• See "MOVIES" on Page 368

ENACTMENT OF FAMOUS PICTURE FOR MOVIE MAKERS



MOVIE TECHNIQUE IS DEMONSTRATED BY THE AUTHOR

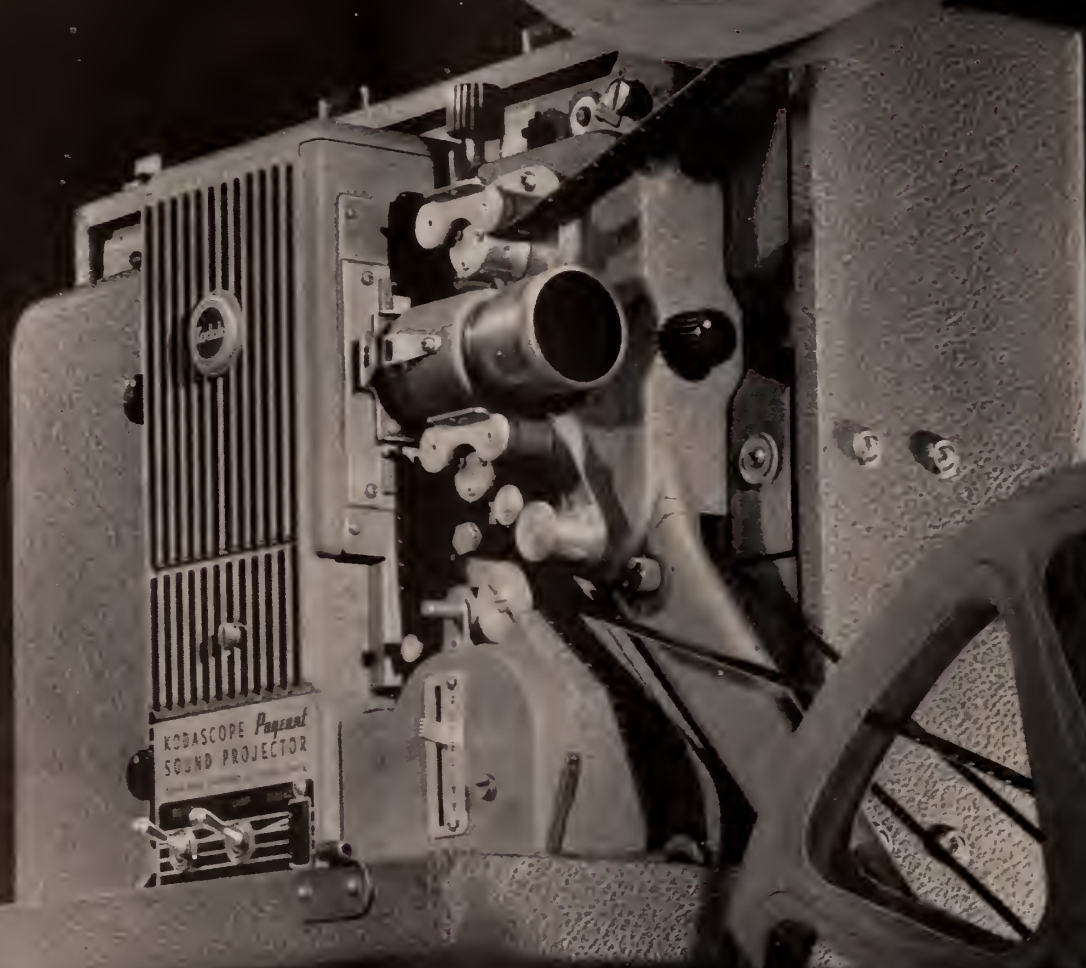


The Eastman Kodak Company proudly presents

THE KODASCOPE

Pagmont

SOUND PROJECTOR



THE PEAK OF PROJECTION In styling . . . in ease of use
...in the quality of its optical and tonal reproduction
...in quietness and coolness of operation—and in
value—this projector establishes new standards of
16mm. sound and silent motion-picture projection.

At leading Kodak dealers—now. See it.
Hear it. Compare it!

Kodak
TRADE-MARK



Finger-tip adjustment of this selector
the Pogeant to show sound or sil
movies...both motor speeds occurat
governor-controlled.

The Kodascope Pageant Sound Projector—an absolute first in projector design!

HERE—for the first time—is a projector that achieves *all* the advances sought in modern sound projection. For the first time, a projector that couples the lightness and compactness of “midget” projectors... with the quality of performance of full-scale machines. Through wonderful new developments in design and construction, Kodak has produced a sound projector which—though weighing under 33 pounds, *complete*... though fitted in a case but $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches—meets the most critical standards of performance.

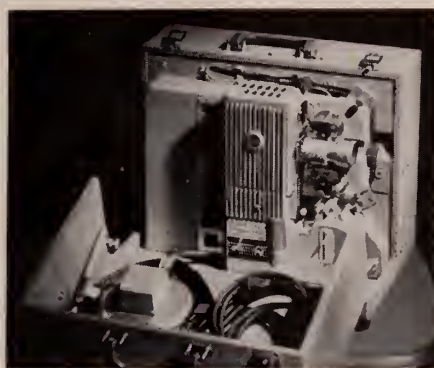
It's a projector that's *light* enough, *compact* enough for easy handling... *versatile* enough for top-notch shows in small areas and large... *convenient* enough in use that movie fun is all fun... *smart* enough that its ownership is a real source of pride. And it's a projector that, under any condition, produces brilliant, well-defined screenings and crisp, sharp sound.

The details at right... and the pictures on these pages... suggest how fully the Pageant measures up! But this is a projector you'll have to see—and hear—to believe. And it's a projector that—once you've seen—you'll have to acquire. There's good news here, too. The price is a feature—*only \$325 complete*, at your Kodak dealer's.

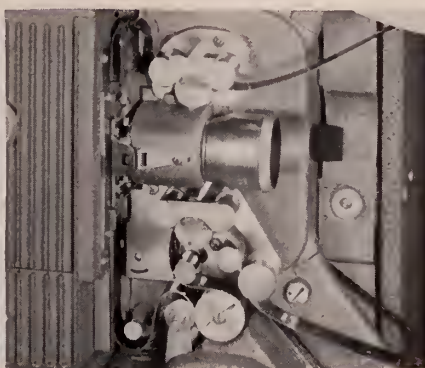
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



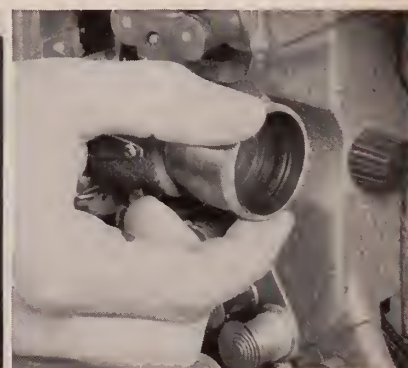
Here are some
outstanding
features



The Pageant is built into the halves of its own carrying case. Just open the case—the projector is ready for reel arms... the speaker is ready to be plugged in.



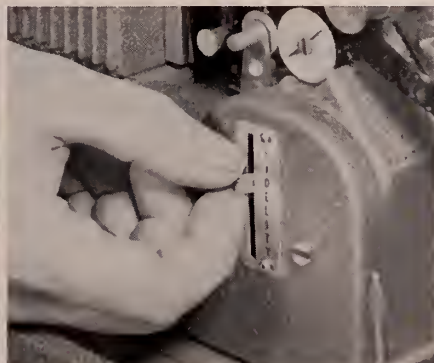
Threading for sound or silent showings—like every part of Pageant operation—is positive, thoroughly straightforward. The film path is clearly marked.



Superb optics, just right for overage projection—2-inch f/1.6 lens and 750-watt lamp. (Takes other lenses and lamps for unusual “throws.”)



silicone-oil-damped roller, which as maximum film stability at the point, is in large part responsible for the superb sound quality.



Faithful tonal reproduction from every type of 16mm. sound film. The built-in Fidelity Control makes possible precise focusing of the scanning beam.



Plenty of volume from the AC-DC amplifier and 8-inch speaker. But the Pageant can be so closely controlled, it whispers as effectively as it shouts.



One of many luxury features: This outlet turns off when the projector lamp is on... turns a threadlight on automatically when it's needed.

DETAILS about the Pageant

GENERAL APPEARANCE

Complete with speaker in one case, $15\frac{3}{4} \times 10\frac{1}{4} \times 13$ inches. Total weight: $32\frac{1}{2}$ pounds. Pickup weight: $26\frac{1}{2}$. Case: tan, levant-grain Kodadur covering. Projector: tan, metallic finish.

PROJECTOR

Sound and silent speeds with governor-controlled, constant-speed AC-DC motor. Self-compensating take-up spindle for all types of 16mm. reels and film loads. 2000-foot film capacity. Motor-driven rewind. Dynamically balanced, centrifugal-fan cooling system. Moving parts permanently lubricated.

Illumination Straight-line, completely Lumenized optical system. Three-blade shutter provides 72 light interruptions per second at sound speed for flicker-free screenings. Standard lens: Kodak Ektanon 2-inch f/1.6 Projection Lens with field flattener. Accessory lenses: 1-inch f/2.5; $1\frac{1}{2}$ -inch f/2.5; 3-inch f/2.0; 4-inch f/2.5. Standard lamp: 750 watts. Accessory lamps: 400, 500, and 1000 watts.

Operating Controls Motor and lamp switches and threadlight outlet electrically interlocked. Volume and tone controls on panel with microphone jack and speaker receptacle. Shift lever for sound and silent operation. Counterbalanced elevating mechanism makes possible semi-automatic height adjustment. Fidelity Control assures exact focus of scanning beam.

SOUND SYSTEM

Rotating sound drum and mass flywheel mounted on precision ball bearings. Spring-loaded, silicone-oil-damped roller provides maximum stabilizing effect on film at scanning point. Sealed-in cylindrical lens system—with Fidelity Control focusing—provides sharpest possible line of light regardless of sound track position. Receptacle accepts microphone plug directly. Photocell cuts out automatically when receptacle is in use. Complete system factory-adjusted.

Speaker Full-range, 8-inch, high-efficiency permanent-magnet speaker.

Amplifier Produces 7 watts of undistorted power on AC. Dual triode tubes provide high amplification at low levels. Wide-range frequency response—50 to 7000 cycles per second—especially designed to meet S.M.P.T.E. frequency-characteristic standards. AC-DC without convertor.

Improve Your Movies With A "Dolly"

We are all aware of the value of a medium or long shot, followed by a close-up. But most amateur cameramen use the simple method of flipping lenses on a turret, or simply move the camera in close and make a straight "cut" from long shot to close-up. I recently needed a scene where this sharp cut would have destroyed the impact I wanted. What I needed was a smooth "dolly" shot, with camera actually moving up close while running. I tried every simple means I could to achieve the effect, including using the kids' coaster wagon. But I finally came to the conclusion that the only way to do it right was to construct



a dolly. I actually spent less time and effort making this dolly than I had spent trying to dream up an easier way.

The drawing and photographs are pretty well self-explanatory. Dimensions given are those I used, but are not necessarily the best for your set-up. I purposely kept the leg spread rather small to make for easier maneuvering indoors. Use a good straight-grained hardwood for the legs—I used birch.



Legs are fastened to the top steel disk with two wood screws in each leg. The lower steel disk is fastened from the bottom with a $\frac{1}{4}$ x 20 stove bolt, using a locking nut so it will not work loose. This makes for plenty of rigidity since there is little strain on the center of the assembly anyway.

Casters should be mounted as near the end of the legs as possible, taking care not to split the wood. Casters must be of the plate-mounted type, and should be large enough so that slight floor irregularities will not cause "bounce." Be sure the casters are ball-bearing mounted, or the rig won't track accurately.

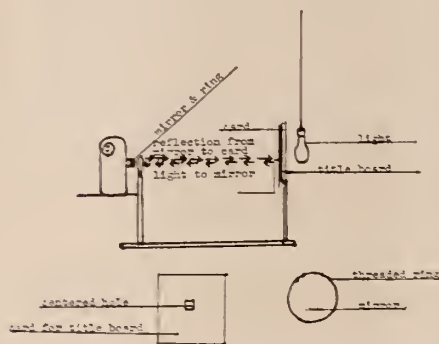
This dolly can be used on any smooth floor or sidewalk. For use on a lawn or rough carpeting, use two lengths of 1 x 4 lumber for a track.

You'll be amazed how effective a properly made dolly shot can be. Make sure that you refocus as you move the camera. And don't use a lighting bar of the type mounted on the camera, as it would increase the lighting intensity during the dolly shot. (By *Robt. W. McLeod, Bismarck, N. D.*)

Centering Titles

When making titles on my Premier Titler I found it difficult to center them exactly, so I devised the following way to center them.

First of all I put my camera on a



piece of paper so that the lens was resting on the paper and drew around the lens to get the proper circumference and then transferred this size to the back of a piece of mirror. Then very carefully so as to not crack the mirror in half, I chipped the edge slowly until I got to the circle I had drawn.

Taking an ordinary file I filed the edge until it was round and smooth and fit inside of my camera lens snugly. I then purchased a threaded ring of fit my $\frac{1}{2}$ " lens and glued it to the piece of mirror. I cut myself a piece of black

THE CINE

cardboard and cut a square hole directly in the middle of the card and the card was cut to fit my title board. Then by putting a light behind the hole and the mirror in the lens the reflection could be seen on the card and the camera could then be properly centered.

One thing to remember though is to turn out all lights except the one that is on behind the card so that the reflection from the mirror may be seen. (Everett W. Robde, 508 W. Atlantic St., Appleton, Wis.).

Wall Screen On A Stand

I have a 50-inch square "hanging type" wall screen that is used occasionally for extra size movies and slide showings. The usual procedure is to hang it on a wall some place which is not always convenient or desired. Here's how I made it into a stand screen of a sort. Fig. 1.

Taken from the rear, Fig. 2 shows a metal bracket that can be made from dime store angle brackets if nothing



else is available. It is bolted onto the lower part of the center rod of the light stand. The metal is narrow enough so the stand may be folded up as usual. The screen is held on to this bracket with a wing nut onto a short bolt thrust through the wall of the screen housing from the inside. The screen itself, of course, must be removed temporarily from its housing to drill the hole and insert the bolt. A single square nut on the outside of the housing holds the bolt secure.

In use the screen is held in position

WORKSHOP



before the bracket and fastened on with the wingnut. The screen is now rolled upward and hooked onto the top of the telescoping upper rod of the stand. Any kind of hooking arrangement can be made that is convenient. Fig. 3 shows one kind—a block of wood with



a screw hook accepting a screw eye in the edge of the wooden screen roller. As the regular rod for the light stand was not high enough when extended, one was made from a solid metal curtain rod.

Syncing Sound

Here is an idea that you might wish to pass along to your readers. It is so simple I'm sure it is not original but I have never seen it anywhere before and perhaps some of your readers have not either.

The problem of synchronizing tape or wire recordings with silent movie projectors can be handled very simply by the following method.

We recently made a 400 ft. 8mm color production of our local Boy Scout "Camporee." And because we had a definite story to tell and titles would have cluttered up the picture too much, we decided on a running commentary

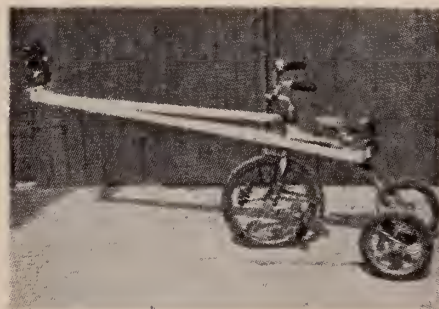
with appropriate musical background. The script was written after the film had been edited completely and after much practice a wire recording was made while the film was being projected. The projector was running at about "middle" speed. At the instant of each scene change a "crackle" sound of a toy cricket was made just loud enough in the recording to be audible if you were listening for it. This was our method, then, of keeping recording and projection in synchronization. If the auditory cue came after the scene change we knew we were running the projector a little too fast, and we could slow down. In order to get recording and film in gear to start we began the music first and started the projector at a familiar place in the music about four bars later.

The results have been surprisingly good. We have showed this film to scout and parent groups so many times now that we are expert in keeping the sound in almost perfect step with the film. (Robert B. Camp, O.D., Loveland, Colorado.)

Tricycle For Dolly

Here's a gadget that permits making running close-ups of your youngster riding his tricycle or bike. It is easily constructed of three strips of 1"x1" spruce and bolted to the frame of the tricycle as shown. The third member, braced to the handlebar post with a piece of strap-iron, gives the necessary rigidity.

With some cameras having fixed-



focus lenses, it will be necessary to use an auxiliary portrait attachment to get sharply focused close-ups at this short distance. It is also a good idea to plan your shots so there will be trees or foliage in the background to give a feeling of movement in the shot.

Special Title Effect

Am enclosing a home-made title effect that actually works and looks like

a Hollywood product. This set-up will, with negative film, give a swell action leader for your films. The black paper beams can be moved to right or left in a large arc, either separately or together as desired by your hands and gives the effect of moving searchlight beams.

Stopping beams and camera together and inserting a black letter under the beam, then starting beams and camera together gives a good animation or the letters can all be inserted before the start (glue letters on). To use reversed film the color scheme is just reversed.

Background is plain white (dull fin-



Common pin thru the Beams and Background serves as a pivot to swing the beams



Cut out and paste to white background over the beams

ish)drawing paper the same size or slightly larger than the field of view. The beams are black (dull) drawing paper cut as shown and quite a bit longer than the field of view and the background. The foreground is either a very light gray or white paper (dull) with the lights represented by black india ink. A pin thru the small end of the beams and the background is used to hold the beams in place and to serve as a pivot. Do not paste the center part of the foreground to the background as the beams must move them.

(Dr. A. E. Hancock, 714 Fourth Ave., N.E., Independence, Iowa.).

Ideas Unlimited

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. See prizes for you on page 382.

Home Movies, 3923 W. 6th St. Los Angeles 5, California

Cine Club Activities



The above photograph shows Roger Lorenzen, president of the Niles Movie Club, as his club was accepted into the Michigan Council of Amateur Movie Clubs.

**Niles
Movie Club**

**Niles
Michigan**

**North Detroit
Cine Club**

**Detroit
Michigan**



Carl Schultz, Vice President, North Detroit Cine Club lectures on tripods and their importance in making good movies.

WITH THIS RING

• Continued from Page 362

auctioneer as well as the home-spun characters that attend. The shot of the old man placidly chewing his "chaw of tobacco" is really fine.

Home again and the bride takes up her duties of home maker. And again the film goes into extreme close-ups for cooking, baking and afternoon tea. With the coming of Christmas hands again unwrap gifts, one of which is the Brandenburg Concerto which is one of the musical themes for the picture. This leads into a flash-back to the church window for a reliving of the wedding and honeymoon thru the medium of music and motion pictures.

Excellent exposure and well-timed shots make this film one the producer can well be proud to exhibit. And there was not a "pan" shot in the entire 400 feet.

Only three little scenes kept this film from being a FOUR STAR production. The close-up of the bride filing her nails had no particular significance at this point in the film as well as the groom patting her hands. Also, near the conclusion there is "jump" action in the tea pouring shot. Otherwise, congratulations to the producer for a fine, well-balanced picture.

MOVIES

• Continued from Page 363

family reunions and summer vacation trips?

The home movie, furthermore, has a card up its sleeve. Remember what happened when sound came to Hollywood only a score of years ago? Well, sound is coming to home movies. You can expect to hear announcements soon.

Four of the major manufacturers—Bell & Howell, Eastman Kodak, Ampro and Revere—have been working for years under patent licenses from the Armour Research Foundation.

In the working models which I have seen, the sound recording medium is a magnetic coating on the film margin. This can be added to your existing films which are already edited and titled. The completed film is run through a recorder, which operates on the same principle as a tape recorder, and the desired sound track is added—music, commentary and sound effects.

The home movie maker does not necessarily use a sound recorder when shooting. He can shoot silent and add sound later.

The home movie projector, however, will require a sound head. Such units are being designed to convert your silent projector to sound.

I demonstrated the fundamentals of motion picture filming by setting up scenes with a group of models borrowed from the fashion show. The girls were very cooperative. In fact one of them was spotted by a producer of Westerns and later signed up as a featured player, so being in Hollywood has its advantages.

In all, more than 200,000 people passed through the photo show during its 10-day stand. Nine-tenths of them were just window-shopping, but that's just what Pete Vogel, missionary of the NAPM, likes to see. They will furnish the newcomers to the photo hobby, and the bigger it grows the better for all. As production increases, photographic manufacturers can give home movie makers more for their money all the time.

Many of the visitors were surprised to learn that the movie hobby actually is less expensive than most. The aver-

age 8mm fan spends about \$100 a year for film and supplies. Some spend less, some a great deal more. The cost of basic equipment also varies. A complete 8mm camera, projector and screen can be purchased for less than \$200. A splicer, titler, tripod and exposure meter can easily be added without serious affect on the "economy" budget.

Include a few light stands, and without bringing the total to much over the \$200 mark, the beginner is on his way to becoming a home movie tycoon, although not yet a Cecil B. DeMille.

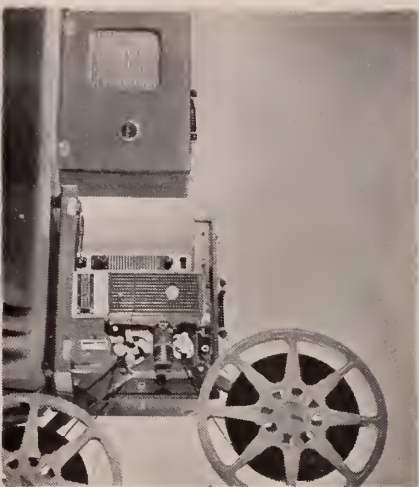
In 16mm, the equipment cost is about the same, just a little more on some items. When the film cost comes into the picture, however, 16mm turns out to be three times as expensive as 8mm. The advantages of 16mm come to the fore chiefly when a larger screen and larger audience are to be entertained. In an average living room, the 8mm with the usual 30-inch screen is perfectly adequate. Hence most people use 8mm. One survey shows 70 percent of the 1,100,000 sub-standard movie cameras in the U. S. to be 8mm, or better than two out of three.

Will sound be better on 16mm than on 8mm? Of course, as there is a greater area available for the sound track on the larger film. No one need worry about this, however, as the quality will be adequate.

The first sound home movies probably will be bad, artistically, but who cares for art when personal records are at stake, when everyone desires only to see and hear people and places we know?

Home movie making is a hobby within a hobby. A hobby for all the family to enjoy. Are you getting full benefit?

Let's Look At Something New!



KODAK LIGHTWEIGHT SOUND PROJECTOR

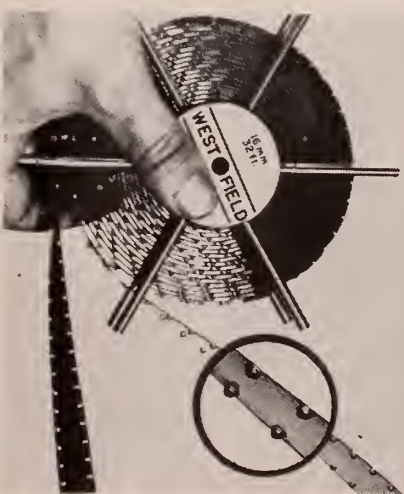
Weighing less than 33 pounds complete, Kodak's new "Pageant 16mm Sound Projector has been designed to provide finest picture and sound quality at moderate price. Lens is 2 inch f/1.6 lumenized Kodak Ektanon Projection lens. A lever throw changes from sound to silent speed and the lamp cannot be turned on until the motor and ventilating fan are operating. 750 watt lamp furnished, but 1000 watt lamp can be used.

EASTMAN KODAK COMPANY
Rochester, New York

WESTFIELD MODEL "H" DEVELOPING REEL

The Westfield Developing System offers the following advantages: Does not create developing solutions as in drum devices. Is correctly designed for the re-exposure step. Permits proper agitation at all time—no local solution exhaustion as in rewind system. Uses a minimum of developing solution—1 quart for Model 8H, 3 quarts for Model 16H. Exceedingly rapid loading—reel is designed to fit standard 16mm film winders, enabling rapid winding of separator and film. Ideal for color development.

For full information write:
WESTFIELD ENGINEERING CO.
4470 Kansas St., San Diego 4, Calif.



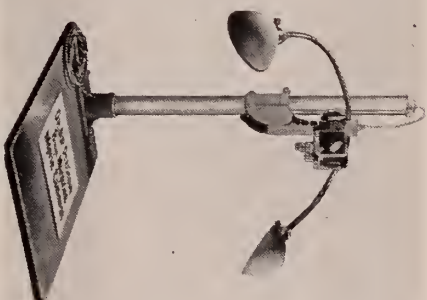
DeJUR'S VERTICAL MOVIE TITLING STAND

DeJUR-Amsco Corporation announces a combination vertical title and copy stand that will find a myriad of uses in all fields of photography. A movie camera may be used on this stand for filming titles. A still camera may be used for copying photographs, blueprints or documents. Laboratories will find it extremely useful to photograph gross specimens, small machine parts or scientific apparatus.

To illuminate the title which is set up on the baseboard, a twin light unit is available.

For full information write:

DeJUR-AMSCO CORPORATION
45-01 Northern Boulevard
Long Island City 1, New York



NEW CARRYING CASE BY BOLEX

The H-2 zipper carrying case is American made from russet tan cowhide, with interior velvet trim. Fitted compartments accept exposure meter, two 100' cartons of film and accessories in addition to the Bolex H-16 or H-8 camera complete with Kern-Pallard Lenses. Adjustable dual position straps inside the lid hold extra tele lenses.

For full information write:

PALLARD PRODUCTS, INC.
265 Madison Avenue
New York, N. Y.



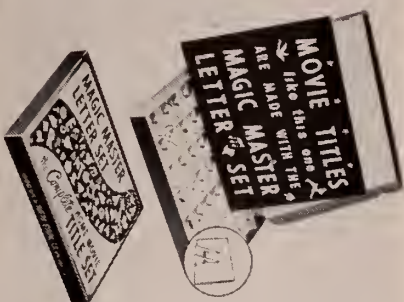
DeJUR'S NEW DE LUXE CITATION 8mm MOVIE CAMERA

DeJUR-Amsco Corporation announces a new model of their Deluxe Citation 8mm Movie Camera. This model is finished in genuine black Morocco leather with a brilliant band of satin finish polished chromium for contrast.

This model contains the same mechanism as the highly successful and well received standard Citation camera. The now thoroughly proved instant "drop-loading" and "no-jam gate" remain features of this deluxe camera.

For full information write:

DeJUR-AMSCO CORPORATION
45-01 Northern Boulevard
Long Island City 1, New York



Joseph Struhl Co., New York City, is currently introducing a new titling set. The set is called Magic Master Letter Set... and its magic indeed.

An exclusive chemical treatment of the sets 480 plastic letters and decorative figures permits them to magically stick on the special background supplied. No pins, magnets, tabs or sticky surfaces are used.

The giant sized background (17 1/2" x 23 1/2") are easled, and can be shot as far as 5 feet with any 8mm or 16mm camera thereby eliminating the need for special equipment or close-up attachments. One easel is jet black for black and white film, the other is brilliant red for color films.

For full information write:

JOSEPH STRUHL CO.
867 Broadway, New York 3, N. Y.



Remarkable Value
Somco

Wide Angle Lens

for 8mm Projectors

A PRIME LENS... **\$9.95**

now only

FROM YOUR DEALER



A Fast
f 1.6 Coated
PRIME Lens

NOT an Attachment...
NOT an Adapter...

A high quality
PRIME Lens in the price
class of "lens adapters"

For full screen projection in average room

- Increases area of screen image by over 75%
- A PRIME or BASIC Lens, designed to fit the projector. Not an attachment or adapter for another projection lens.
- This Somco Lens does not reduce the amount of light on the screen.
- Definition, clarity and brilliance — far superior to that obtained from an attachment or adapter.
- No mechanical assembly or alignment necessary. Simply remove the one-inch focal length projection lens and insert the SOMCO Wide Angle lens when larger screen images are required.
- Price of SOMCO Wide Angle 8mm Projection Lens is now in same price range of "lens adapters."

Illustrated folder on request
SEE YOUR DEALER OR WRITE —

SIMPSON OPTICAL
MANUFACTURING CO.

3200 W. CARROLL AVE.,
CHICAGO 24, ILL.

PANORAMIC

• Continued from Page 356

with a fine file and it is ready to fit to the shaft.

At this point there may be minor cuttings and fittings to be made before the proper alignment is attained but this is not difficult, just time consuming. The shutter should be very tight on the shaft and the opening in the position marked when it was removed.

Then coat everything that has been brightened through filing, sawing or cutting with a dull black paint. The lens mount—aperture block can not be fastened to the rest of the mechanism again.

There is now an opening in the camera case at the old position of the lens mount. That will have to be filled in and a new hole to be made to permit the new position of the lens mount to enter. If the case is aluminum, a small piece of aluminum can be soldered in place and shaped with a knife or file. On the opposite side of the hole the metal is then cut away to permit the entrance of the new mount position, as shown in the accompanying picture. The case is now ready to receive the mechanism again.

The original lens should cover the additional width of the frame. The normal 8mm lense is of half-inch focal length and the diagonal of the new frame is approximately three eighths inch, so it should cover and it does, as the accompanying prints show.

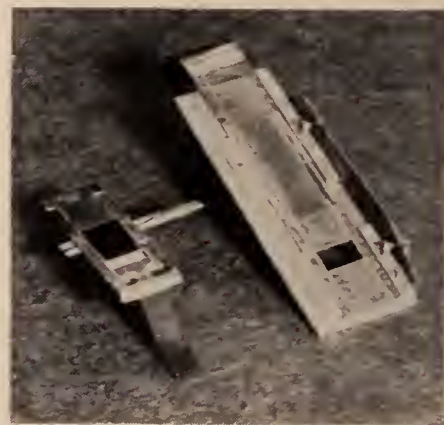
The optical viewfinder on the camera will not show a true field now. This can be remedied by cementing, as shown in the picture, a small negative or concave lens over the lens already in the viewfinder. The one shown is of -136mm focal length. This produces a view that matches the view of the camera lens from ten feet to infinity.

Projection

A projector with which to view this panoramic frame isn't a bit more difficult to make than converting the camera. An aperture plate for a 16mm projector replaces the single 8mm width plate of the 8mm projector. The fingers

or claws that move the film are moved over a fraction of an inch and the sprockets with their teeth are moved to line up with the new width of film.

The projector shown is an old type Univex whose aperture and pressure plates have been removed and replaced by home-made ones. To do this, chrome plated tracks was taken from a surplus 16mm magazine and fastened to a stiff piece of aluminum. A new frame opening is cut as in the camera but slightly less in width. New fingers were placed in the cam movement and the sprockets extended to support the additional width of film. A new pressure plate also had



Aperture and pressure plate enlarged for Pan Frame movies

to be made from the same chrome-plated track.

The film can also be run in any 16mm projector by masking off half the aperture plate. In this case, however, only every other frame is shown and the film runs out too quickly.

The ideal lens for projecting this enlarged frame should cover a 16mm width and be not longer in focal length than one inch. Projection lenses are not too hard to construct with war surplus elements and give satisfactory service.

Incidentally, any film exposed in this type camera will have to carry a note when sent to the processor, asking him not to split the film after processing as is usually done. If it is split it is no longer of any value.

R. O. T. C.

• Continued from Page 358

each boy examines his weapon. Remember, that many of these lads have never held a gun before, despite the average American boy's liking for guns. A telephoto lens will be a great help here, to prevent your subject seeing that he is the target of your lens and becoming self-conscious. It would be logical to have your next series of shots show the ordnance storage rooms, with their neat rifle racks, etc.

The cadets are taught how to handle

properly the rifle, carbine, machine guns, army .45 pistol and other weapons, as well as how to assemble and disassemble them. A close-up of each type of weapon will add to your film, but be sure that you get a regular officers permission to photograph the weapons first. The instruction classes in weapons handling offer many good scenes, mostly medium and close-up. Try and get a scene or two showing the expressions on the faces of the cadets as they listen to lecture on this or other subjects.

On the parade grounds or in the armory will be found various squads, both old-timers and newcomers, receiv-

ing drill or manual of arms instructions or just practicing. A few feet of this, in close-up and medium shots will usually be enough coverage, though always look around to be sure that you don't miss anything that might add to your film. As you walk around the building and grounds, you will find the older cadets helping the newer men learn various things, and non-commissioned cadet officers instructing their squads. Be prepared to start shooting at any time, for you will walk into many interesting scenes.

A long shot of the unit doing calisthenics, and also a medium shot, will be good but don't prolong it. Each school seems to have its own routine of punishment for infractions. It may be a lap around the field carrying a bazooka or drilling with a full pack. Whatever it is, don't neglect it. It would be more considerate if this shot was made with someone not actually being punished. If it is an actual punishment act, don't show the "culprit's" face.

Most units have a pretty good band and this will offer a lot of interesting and often amusing footage. It is usually easy to find some good comedy here. Did you ever notice how the biggest man in the band often plays a flute, while the mighty midget handles a tuba? It happens here, too, so look for it and make the most of it. With a telephoto lens you can get some good facial shots while the band is playing. Don't forget a long shot of the band marching in formation and some close-ups of the band leader.

Each unit has a rifle team, which can be shown shooting on their own range and in matches with other teams and schools. Unless the school has an outdoor range, you may have to furnish a little light to get a good exposure. Don't forget to get the scorekeeper, with his spotting scope, as records the results of the firing. When shooting scenes of a match between schools, get shots of both teams and also close-ups

• Please Turn to Page 377

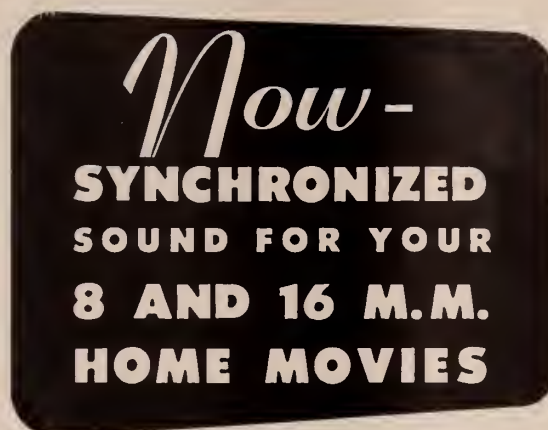
New Zealand Calling

I was very interested to read a letter in your January issue concerning the international exchange of photographs. I have owned a Paillard-Bolex 8mm camera for about twelve months now and have often thought that I would like to exchange films with people in other countries but I had never heard of it being done until I read the letter in your magazine.

If any of your readers would like to exchange films I would be very pleased to hear from them.

sincerely,

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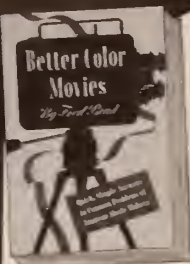
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PICTURES

• Continued from Page 355

of speed was important and the work had to be finished within specified times. He kept this time sequence as the basis for his film.

The picture started with a shot of the train pulling into its side tracking where the work was to be done, and then a cut to a sign on the cars showing how much time was allotted to the workers. And then it followed them through their jobs.

The picture was broken into three distinctive parts. The work done on the trains involved three separate procedures and he kept this as his step-by-step plotting. The work was broken into repairing, cleaning and servicing.

The repairing came first. In shooting, these shots included close-ups of the workers and the work being done. There were shots of wheels being ground, steel under pressure and shots of wheels being fitted. By shooting the men as they worked at their jobs natural action and stilted poses was avoided.

Servicing a train includes any work done to the outside of the train. In this section were included shots of the train being watered, iced and oiled. Again, close-ups, whenever it was necessary to show the action of the workers.

Cleaning the trains gave an opportunity to make shots of the work that goes on inside the train while the coaches are being serviced outside. Time was still the element in his step-by-step story.

Throughout the film were included as many close-ups of the people involved as was possible to use without sacrificing the clarity of the entire film. At the end of the film, after the train was serviced, cleaned and ready to go, the final shot showed the train on the roundhouse ready to leave.

The author's employees were very interested in this film and they worked with him every step of the way. In cases where he could get shots only during working hours, he was granted time away from his job to make the shots. Background data was given to him whenever it was needed and technical assistance was available every step of the way. When the film was completed, it was previewed at a special party given by the company.

A comparison of other film possibilities to this film would show a distinct similarity. By starting with a statement of the product (usually a shot of the product or completed service by itself), the audience has an idea of how each step shown later in the film will fit into the manufacture of the product.

Close-ups of each important step brings the action clearly before the aud-

ience. At the end of the film the product should be shown again. By starting and finishing the film with a shot of the completed product a feeling of finished roundness is added to the production.

A step-by-step order in the film will not only clarify the action for the audience, but at the same time, it will create suspense. It's much like knowing who the murderer is at the beginning of a film—the audience wants eagerly to see how it was done.

When the film is completed it will be much more than a record of the people who work there. It will be a documentary study of how a product is made. As a story of the factory, it could have enough sales interest to be used by the company in its sales campaigns. In such a case, the company should be expected to reimburse the maker for his expense.

But either way—fun or fame—a film such as this will preserve the memories of a job in a tangible story that will never lose appeal.

SOUND

• Continued from Page 357

tion is for recording and erase. The second position is for playing back from the wire, and the third position allows the amplifier to be used as a public address system, both for microphone and phonograph. The input channels are well-balanced, with a built-in mixer allowing the phonograph music to be faded at will for a back ground for the voice. Or the phonograph music may be recorded with the microphone, moving the microphone back and forth from the phonograph speaker to the lips, which will effect fades when speaking. However recording direct from the phono pick-up results in a better quality recording. The Movievox Company have their mixer available as an accessory to be plugged into the microphone connection on all other recorders.

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While magnetic sound on film is on the way, so they tell us, it has been in the experimental stages for several years, and no assurance of when it will be available is given. To wait for magnetic sound on film is a waste of time when we have such good recorders

now. The Movievox Company has made provisions for plugging in a cord from a magnetic sound on film head, and can do the same on all magnetic recorders. So if magnetic sound on film becomes available later, we can use our present amplifier and speaker with same, and still have the use of our recorders for other purposes. It will also be possible to transfer the sound we record for our movies now, to the magnetic sound on film track, if we so desire, using the Movievox Synchronizer to assure synchronism in the re-recording.

The author has recorded for his films on the Movievox Recorder, and has heard wonderful sound for movies on several other makes of recorders, both wire and tape, synchronized with the Movievox Synchronizer. Users are very happy with the results and are finding sound to be a new avenue of self expression, which along with our movies, is giving us a most glorious hobby. Recording for movies is easy and lots of fun, aided by the simple Movievox instruction booklet. It is easier to master synchronous sound recording than it was a master cinematography. Commercial film producers are also turning to Movievox, as they find the erase feature in magnetic recording to save them considerable footage of sound film. They can re-record from Movievox to their sound on film recorders before making composite prints for use on sound projectors.



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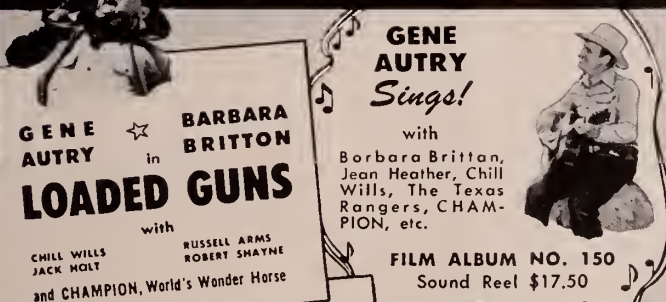
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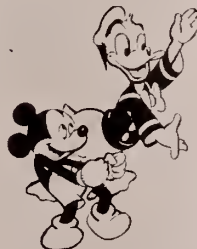
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OLD TIME MOVIES

• Continued from Page 359

through the titler lens at your light set-up on a picture before clamping the camera in place to see if all is o. k.

Negatives of old pictures such as these are very seldom available, most likely being commercially made 25 to 50 years ago. However, you or someone in the family may have been taking stills for years and saved all the negatives as I did. Negatives can be copied as well as prints and more economically by using an inexpensive positive film in the camera. This film cost averages about a cent a foot and is sold in bulk. You will have to load it on your own camera spools by the light of a ruby darkroom lamp. The Weston speed is about 0.3, but for copying negatives I have had good results using a rating of 5.


The copy set-up for negatives is shown in Figure 3. The light must come from behind the negative and by diffusing it through a piece of ground glass a more even light results, with no hot spots. A number 1 flood is usually strong enough. Meter readings are taken directly against the negative.

This positive film is not reversed as your regular pan films are, but developed as a negative much the same as in ordinary still camera work. You can do it yourself if you have the ordinary darkroom facilities or your dealer can do it for you. As you will be filming a negative image onto a negative (developed as a negative) your result will be a positive image when shown on the screen.

With the projected image having no motion on the screen, you will have to use your own judgment as to how long a shot to make of each print or negative. Also the number of shots to be made and how long your reel is to run should be considered. Too much and too many will no doubt be as tiresome as anything else. Ordinarily a 10- or 12-second shot will be enough for each one. More interesting ones you might want to stay on the screen longer. One little stunt in using old pictures this way is in splicing a shot or two in your regular reels wherever you may see fit, to show comparison with modern times. You may be showing a reel that has Uncle Harry in it, posing and all slicked up with no place to go. By using a suitable title, if it is needed, you can ring in a surprise comparison shot showing how Harry looked back in 1912—sporting those handle bar mustaches! It can be funny sometimes.

Off hand it might be supposed that the idea of showing old pictures this way would be better done in slides and

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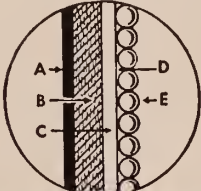
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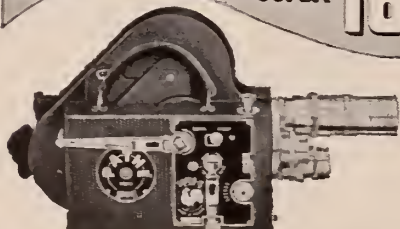
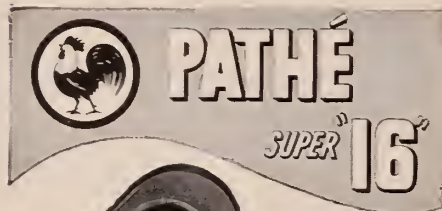
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using a regular slide projector. It might be if you have a slide outfit. I have made slides of old negatives too and found it interesting to do, but it is a good deal more work this way and much more care must be taken in making individual slides of each picture or negative. So—for the amateur who just makes movies alone, a little novelty reel of old pictures filmed in the ways outlined above will be fun to make, I'm sure, and might make a big surprise hit at your next home movie show for the family.

Illustrated, are samples of some of my old prints taken way back when, and used in my short reel of old-time movies. One shows our first family car! Yours truly is wearing the cap!

SHOOT 'EM

• Continued from Page 353

dumpp training rifle. For sale in almost any Army surplus store for \$1.95. The plate that receives the camera is so designed that there is no alteration necessary to the rifle stock other than to remove the bolt and cocking mechanism. The trigger on the rifle could have been linked up to the camera but being a very lazy guy I did it in the simplest way I could. This is a downward pressure with the thumb on the small horizontal platen near the rear of the scope. The rest of the trigger is identical to the one used in my underwater box. (Home Movies, July '50). Similarly there are no attachments to the camera and to start shooting all one has to do is to put the camera in place as though he were screwing it to a tripod.

Cost so far, one Weaver rifle scope, four power, \$9.95. One army training rifle \$1.95. Miscellaneous brass and bolts \$2.00. Total cost \$13.90.

As for shooting I find that the steady way is to use the sitting position with extreme pressure in the sling. This



Trigger and Rifle Scope Assembly

will give you a maximum amount of pan. However when we have that unusually long shot with almost no pan-

ning, then it is hard to bear shooting prone.

For the more ambitious of you who also have a little more capital, I would



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add this ten-inch lens by all means. It is still a surplus item and at the present rate of exchange is worth in the vicinity of ninety dollars. One word of advice however before you buy—Take it to a reputable optical house and have them rate the lens. This is the only way of knowing what you are getting. Then take the lens to a good camera repairman and have him adapt it for a 16mm



The Completed Assembly

camera. This involves some simple optics which consist of moving the lenses a little closer to the film plate about .0035 I believe. This is of course best handled by someone who is fully equipped to do this sort of work. When you move this lens down to a 16mm it gives ten power magnification and as near as I can figure, a man has to be 235 feet away to get him on the screen. This will give a fantastic image size for those geese and duck shots on that trip next fall.

In closing, one more piece of technical data. In lining up the sight and the camera I focused the ground glass on the 70 da on a point about three miles distant and then zeroed in the cross hairs. As you will notice the lens is very long and so requires a support out near the end. This is simply a cradle that is adjusted by a set screw. And now good luck and good shooting.

of the anxious expressions on the faces of both the spectators and team members. In the Army Area matches, conducted by the U. S. Army, there will usually be a goodly collection of regular army officers among the spectators, and their groups should furnish some good targets for you.

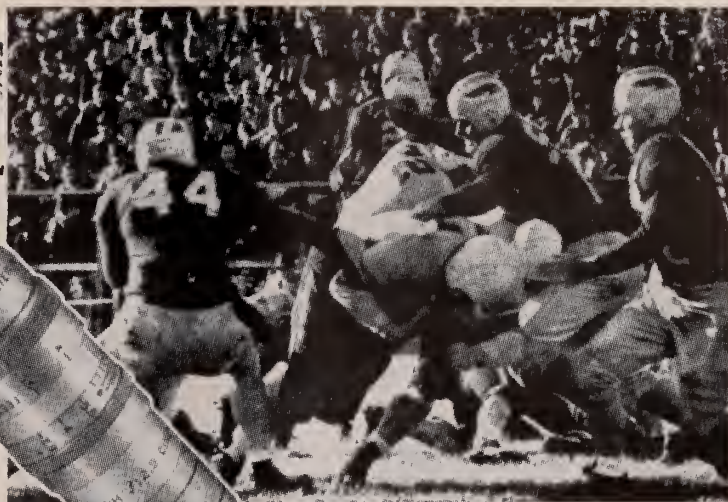
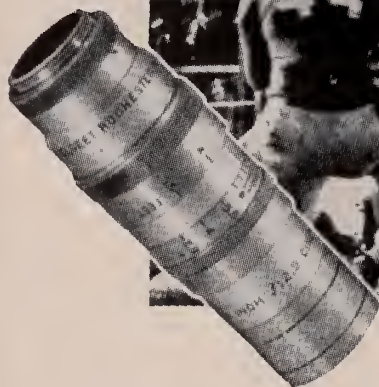
Each unit receives one Federal inspection during the school year. This is conducted by the U. S. Army and the inspecting officers are all regular army officers of the area not connected with the school. At this inspection, the school officers, both cadet and regular, really "sweat it out," for the inspection standards are both rigid and high. Long shots, covering the entire unit and just single companies, make a good showing on the screen. This is a good time to shoot the Color Guard, who make a fine appearance always. This is one time I might suggest a S-L-O-W pan down the front line of any company standing at attention. This will make an interesting scene of representative faces of "young America." When you make this pan, use a tripod and make it really slow.

Before this inspection there is a great deal of rather frenzied preparation. Make it a point to be on hand at this time and you will get a lot of interesting scenes covering the preliminaries, both humorous and serious. Do not neglect the lad polishing his boots and buckles, another giving a high gloss to his shoes and the last minute rifle inspections. You will see the cadets helping each other adjust hats, belts, ribbons and other articles of clothing and equipment, for personal rivalries are forgotten at this time.

Shortly before vacation comes the announcements of awards and promotions. This is a formal affair and is attended by army officers. The highest rank for the cadet is Cadet Colonel, so get a good close-up of the one who receives this signal honor and award. All of this is an impressive event and should be filmed mainly in medium and close-up shots. A little footage on the entire unit in formation should be made, but the mediums and close-ups will make this section of your story. Get close-ups of the awards ribbons and medals and fully explain, by titling, what they are called and for what they are awarded. Without proper titling, such scenes as these would lose most of their interest and force.

The drill team, a highly trained group of drill specialists, will make some good scenes with their practice of precision drill and also in competition with other teams.

Some of the units will have sabre teams, trained in precision sabre drill and fancy sabre handling by groups. Be prepared for some fast action here as sabres fly thru the air to be picked up



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in transit by team members and passed back and forth. A good team can furnish some very thrilling action that will chase chills up and down your back.

The main social events of the year are the semi-annual military balls, which are quite some affairs. The cadets, all outfitted formally (in uniform), with all their ribbons, awards and badges in place, are accompanied by their formally attired dates for the night and present a very colorful sight. If you wish to attend this affair, better arrange with the cadets themselves. They will be glad to have you, but do make the arrangements.

A close-up of one of the regular army sergeants at his desk will give another hint at the Army direction and also show the type of men selected to handle the boys.

For a picture such as this, good titling is a "must." Do not say too much, but be sure that your title explains fully the scene or action it speaks of, unless the action or scene is of common occurrence.

The opening title, if you wished to really dress it up, could be a book with turning pages, a moving scroll or floppers and tell something about the R.O.T.C. and the particular unit you are shooting.

In shooting this film, you might find yourself up against some exposure problems. One that is all too common is to have the day of a scheduled event turn out to be dull and gray. You'll have to make the most of it, for army dates don't change for the weather. If this happens to you, try and pick your camera angles so that the khaki uniforms don't fade into the background or disappear into the grass on the parade ground. If you are shooting in color, you won't have this trouble if you have enough light to properly expose your film. It will be a good idea to carry a couple of photospots or floods with clamps or a stand, plus an extension cord. In this way you can be sure of enough light on the usual interior shot.

Continuity is easy to maintain in a film of this nature, especially as you are following a regular course of training from its start to the finish of the term. Edit the film carefully for bad exposures and when you come across them, throw them out, for nothing is so disconcerting as to view a movie and then have a poorly exposed strip come to view. This is particularly true of color, but bad enough in black & white.

A running gag can be used throughout the film and will add to the entertainment value. Start with a very awkward rookie and show him occasionally struggling over something and then show him at promotion time getting his Private, First Class with beaming face.

The pictures accompanying this article were taken at Fairfax High School in Los Angeles.

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TITLES

• Continued from Page 354

as she starts to speak FIRST word of title—cut to—

Title. "And this is the Grand Canyon of Arizona." cut to—

Scene 3. SAME as scene two as mother finishes last word "Arizona" of spoken title. cut to—

Scene 4. Same as scene one as she lowers her arm and she and junior gaze into the distance—cut to—back to scenic.

The above may look a little contradictory as we have stated that three scenes were necessary and we have listed four. But a little closer scrutiny will show that scene two and three are one and the same scene. The proper way to do this for smooth scene continuity is to have mother actually speak the entire title out while you are filming her. This is your action for scene two and three. After the title is shot it is EDITED IN. Now, the title will take the place of action and the picture will flow very smoothly. All that is necessary is to cut out that portion of the film where mother is talking and insert or edit in the spoken title. But be sure that you cut back to mother as she finishes talking or the impact will be lost.

At first glance, it will appear that you have not left enough film for your audience to grasp the title and its information, but once you have cut your action closely and inserted the title with just enough footage to be read you will be pleasantly surprised at the improvement in your films.

(Next month, the author will show how to properly insert spoken titles in story films and provide a simple practice shooting script.—Ed.).

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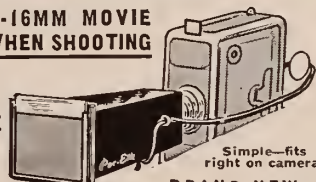
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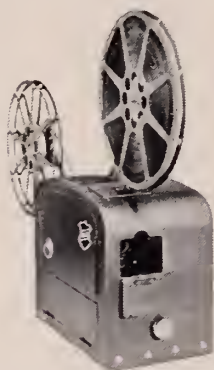
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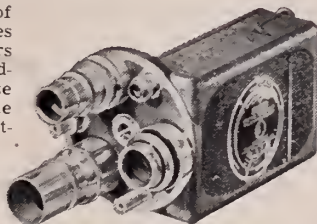
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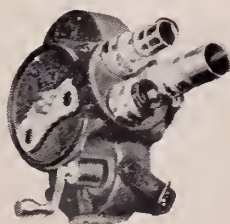
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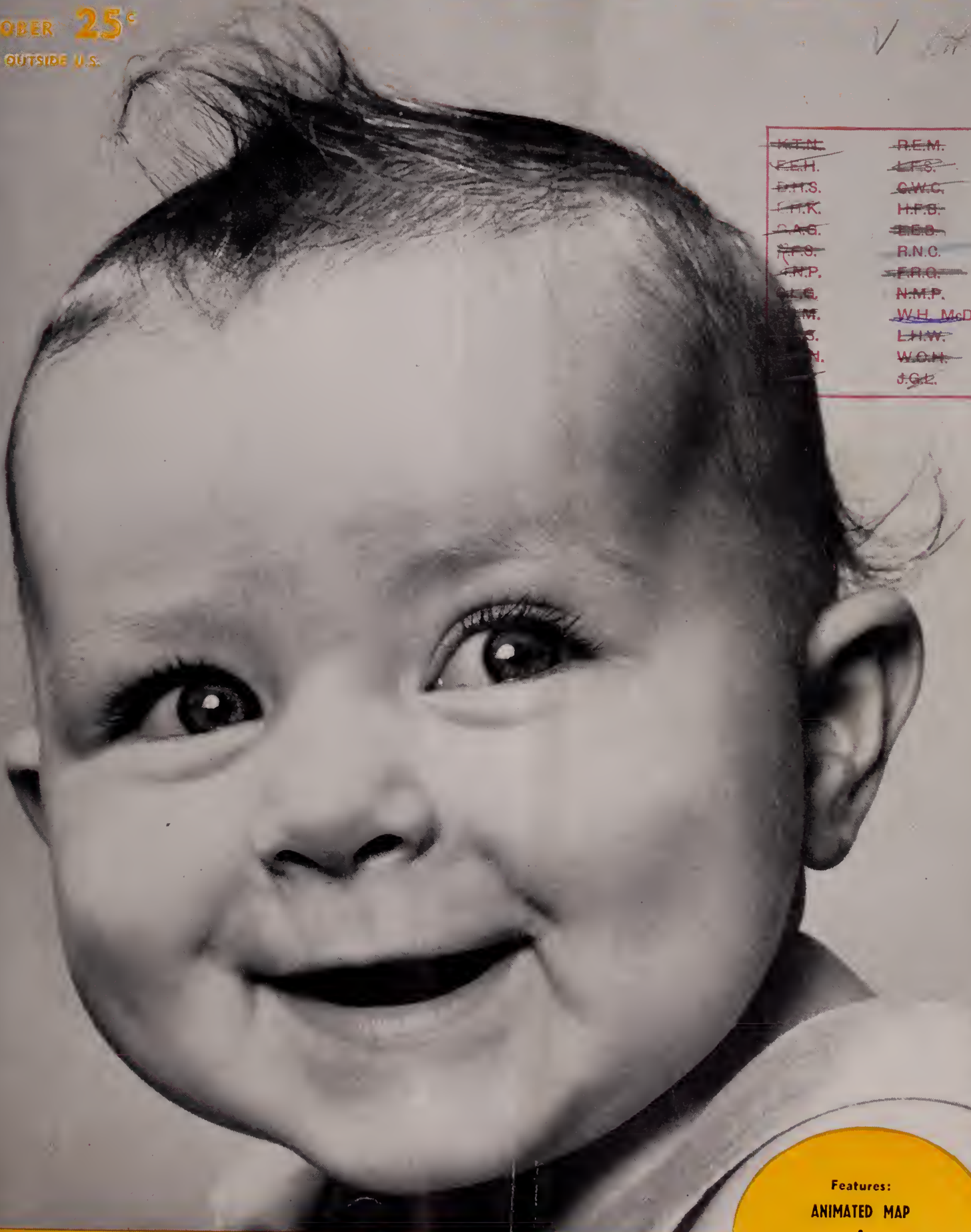
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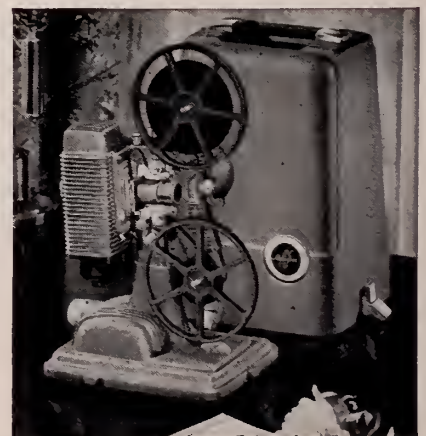
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Vol. XVII

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No. 10

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COVER PHOTOGRAPH—WALTER METZLAR

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"Cine Capsules"

In placing lights when making titles place them outside of an imaginary line drawn from the edge of the title card through a point the full width of the title card from the side of the lens. In this way even lighting will be obtained with no "hot spots."

Clouds will make a beautiful picture out of what would otherwise be a very uninteresting shot, particularly when shooting with color film.

In making the mounting for the camera on a titler or other gadget, the thread for the mounting screw which screws into the tripod socket hole in the camera, is $\frac{1}{4}$ inch, 20 threads to the inch. This is standard on most cameras.

There should never be more than one main point of interest in any picture, as the eye cannot concentrate on more than one place at one time.

In taking pictures under artificial light, remember that backlighting makes no difference to the amount of exposure required.

If a camera is to be put away for an extended period of non-use, it is better for the motor spring if the camera is allowed to run fairly well down before putting the camera away.

Whenever taking a long shot or medium shot look to see if there is anything which would make an interesting close-up to go with it. In the final reel the close-ups will probably steal the show.

When shooting from a moving train, auto, or similar vibrating surface, a wide-angle lens will give a steadier picture than a standard lens.

In photographing insects, such as butterflies or bees on flowers, shoot at 32 frames. The slowing down of the insects' quick movements improves the picture.

Scenery is usually better on the screen if there are either animals in the picture, or people unobtrusively in the foreground looking towards the center of interest.



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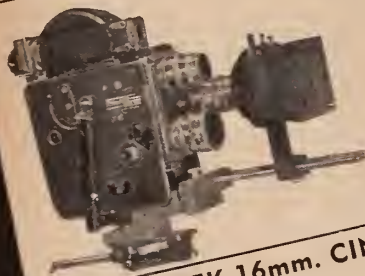
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5 1/2 lbs. and is interchangeable with the friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

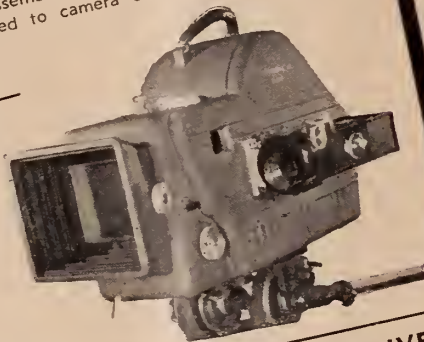
SUNSHADE & FILTER HOLDER COMBINATION

For use with Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and a 2 1/2" round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.



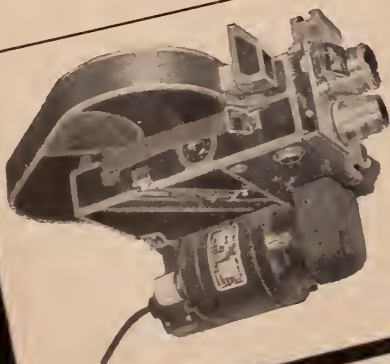
BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.

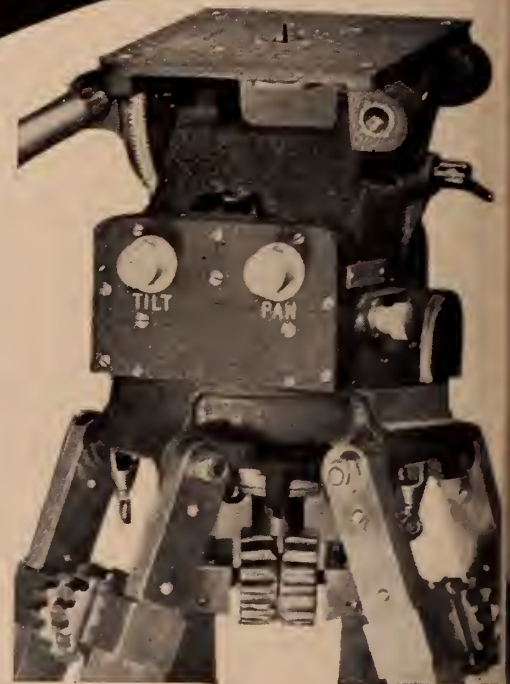


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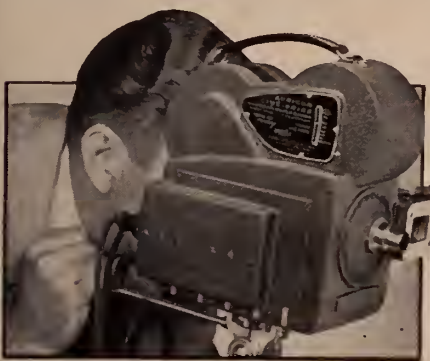
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CLUB NEWS

LOS ANGELES 8mm Club had 11 entries for their Ladies' Night film contest. First prize, a gadget bag, went to Catherine Guerrieri; second, a table tripod went to Sylvia Higgins and third, an address and memo book, went to Marion Dance.

CALGARY, Canada Amateur Motion Picture Club spotted a large trailer at a strategic point so that members could shoot, from a good position, the parade that starts the annual Calgary Stampede.

SAN FRANCISCO Westwood Movie Club announces the closing date of their annual contest as the middle of November.

RICHMOND, Calif. Movie Club, as means of helping to raise funds to help young people attend the summer church young peoples' Conference, presented a two-hour show at the First Presbyterian Church of that city. Refreshments were served during the evening and the public was invited.

MELBOURNE, Australia Victorian Movie Club is on the air each Sunday at 10:30 a.m., Melbourne time, thru Station 3AW.

SEATTLE Amateur Movie Club has made it possible for members to have a year's subscription to HOME MOVIES MAGAZINE upon payment of their yearly dues.

AUCKLAND, New Zealand, "8" Movie Club had ten films presented by their feminine members on their recent Ladies' Night.

SAN FRANCISCO Westwood Movie Club: "Model Miss," 300 ft. 16mm color by John W. Evans; "Deer Hunting—1949," 150 ft. black-and-white and color by Phyllis Pozzesi and "Family Album," a 1200 ft. 16mm. sound on color instructional film featuring photographic indoor lighting, made by General Electric.

NEW YORK CITY 8mm Motion Picture Club: "Thanksgiving," 50 ft. with shots made by animation, by Dr. Charles J. McDinald, of SAN JOSE, Calif.; "Colorado High Country," 400 ft. color travelogue by Markley Pepper, Denver Cinema Club.

LOS ANGELES West L. A. Movie Makers: "Grand Canyon" by James Martin; "Baby Parade" by Hal Engfer; "West L. A. Playground Activities" by James Mitchel and "Action Shots" by Roy Marco.

JOHANNESBURG, South Africa, Amateur Cine Club: "Australia's One Man Zoo," 16mm sound on film by W. R. Maughan of Melbourne, Australia; "Ports of Call," 16mm color travelogue by L. J. Edwards.

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THE COMPLETED ANIMATION SHOWING ARRIVAL AT HOLBROOK

ONE of the scenic wonders of America are its billboards. Wherever the traveler runs across a particularly beautiful piece of scenery, he can rest assured that some enterprising advertising company has embellished it with a large and permanent advertising medium. So, it was only natural, in introducing an animated travel map into my films, that I selected a still shot of one of these standard pieces of American travelore.

My still camera, a 4x5 Speed Graphic, has always been a companion piece to my Bell & Howell 70DA. I have found that the stills I take in my travels always make good title backgrounds. And it was so in this case. I found a negative that had a

The original billboard picture.



rather large billboard in one corner and I started to work from there. If the average filmer does not have such a negative, it will only be necessary to go out and shoot one. The background, around the billboard, is not important.

The first step in making the animated map is to make an 8"x10" glossy enlargement of the billboard. When this was taken from the dryer, it was noted that certain portions of the picture were far from attractive.

Map showing route cut out.



So a scenic negative was selected and an enlargement made of this. When this was done, the already cut out billboard was pasted to it and a copy

• See "MAP" on Page 436

A scenic used for background.



'Fascinating' is the word for Hong Kong. Although the mainland of China itself is tightly closed to cameramen and photographers under the Communist regime, the British Crown Colony of Hong Kong still remains open to stimulate your photographic eye with its strange Oriental sights and sounds. With the typical British lack of restrictions on cameras, the traveler need have no fear of confiscation of his equipment as he wanders through the streets filming whatever takes his fancy. Here at the crossroads of the Orient intriguing contrasts pass before your camera lens wherever you turn. Only a few short blocks from the bustling, haphazard Chinese tenement section stands the imposingly modern building of the Hong Kong and Shanghai Banking Corporation, dominating an up-to-date business section. Sleek new ocean liners anchor in the busy harbor and discharge their cargo into ancient Chinese 'junks'. The major airlines of the world bring passengers into Kai Tak Airport in the newest types of planes, yet you can



HONG KONG — ORIENTAL AND OCCIDENTAL

So This Is Hong Kong!

Second in a Series of Filming Visits
to the Exotic Places of the World

By HAL LINKER

Photographs by the Author

WOMEN LABOR ALONGSIDE MEN



still travel about the city in a rickshaw drawn by a wiry coolie. Truly the West and East are strangely intermingled in this fascinating city.

As usual I did most of my filming with an H-16 Bolex fitted with the Kern lenses. Black & White stills were taken with a 4x5 Speed Graphic using an Ektar 4.7 lens. Color stills were the job of my 6x6cm. Rolleiflex. Eastman Kodak has an efficient office in Hong Kong on Queens Road Central where equipment and film can be ordered, while Paillard Bolex has a large agency for their cine equipment. German cameras are equipment are readily available here also because Hong Kong has no import duties. With the currency fluctuating from 6 to 8 Hong Kong Dollars for each U. S. Dollar, even the rising costs of living work no appreciable hardship on the American traveler and cameraman.

The Colony of Hong Kong consists of three parts. These are the Island of Hong Kong (with an area of about 32 square miles), the Kowloon Peninsula (which juts out toward Hong Kong Island from the mainland) and the New Territories (consisting of a deep buffer area separating the Peninsula from China itself). The British first established themselves in Hong Kong about 1841, therefore the Colony is not a really old one. It stands at the mouth of the Canton River about 80 miles downstream from the city of Canton itself. It is interesting to note that the Portuguese established their colony of Macau on the other side of the mouth of the same Canton River in 1557, almost 300 years earlier. Unfortunately for them, they chose a harbor that was suited only for the shallow-draft ships of that sailing vessel era. When the age

• See "HONG KONG" on Page 429

SHOWMANSHIP in relation to home movie making could be defined as the art of attracting and maintaining interest in a domestic movie production. Most of us have little difficulty in obtaining the necessary funds to squander on expensive film for our cameras, but once the production is ready, we realize the conspicuous absence of an audience. After viewing just one reel of our hastily shot film, it is amazing to what extremes people will go to protect themselves from our consistently aggravating presentations.

But getting back to showmanship, we could also define that word as entertainment; which every movie should possess regardless of its contents. There must be something of an unusual and interesting nature in the scenes you are filming, otherwise, why would you bother. Anyway, if you had to invite your neighbors to dinner just to have an opportunity of showing your latest release, you might consider a few of the pointers included herein.

First, consider the manner in which you got into your film story. Give that opening shot the professional touch. Put your best foot forward and make an honest effort to keep up that pace to the closing frame. Open with a situation that commands interest and sets the mood for what is to follow.

One of the basic factors in camera work is picture composition. Your camera coverage can play a big role in holding the interest of a home audience even though a film's contents are rather simple and lacking in plot. Picture composition begins when you place your eye to the viewfinder; and if you practice the basic rules, you should end with an attention holding film, pleasing to look at.

Get in the habit of visual thinking . . . train yourself to visualize action before you shoot. Picture in your mind how the scene will look on the screen. Be continuously alert, to the symmetry of a scene, placing your camera so that you make the most of interesting lines.

• See "SHOWMANSHIP" on Page 428



MOOD — THAT WHICH PREPARES THE AUDIENCE

Showmanship In Your Home Movies

*Your Home Productions Can Be As Interesting
As You Care To Make Them*

By BILL BANNER

PACE — THAT WHICH INTRODUCES THE TEMPO



COMPOSITION — THAT WHICH MAKES GOOD PICTURES





A SCENE FROM THE A.M.P.A. FILM, "TREASURE ISLAND"

The Amateur Cecil B. DeMilles

By DAVID K. JAMESON

SPLASH the screen with blood and thunder—it's an A.M.P.A. production! Take any story and mix it well with camera, lights, and local talent; add a dash of youth for its direction and you have an A.M.P.A. film.

The Amateur Movie Producers of America, the only club of its kind in

**A villainous close-up from
"Blood On My Hands".**



the world, is a nation-wide organization composed of groups of young movie makers who take their hobby seriously. Working on very limited budgets, this live-wire chain of young producers film many good 8mm and 16mm productions each year.

The members of the A.M.P.A., all of whom are under 21 years of age, have colorful names for their movie making groups. The names of a few of these movie "companies" are: "Fortune Films," "Corker Films," "Whitting Studios," "Triangle Films," and "Nelson Pictures Company."

The organization has an official newspaper called "The Floodlight" which is published four times a year by William F. Nelson of Rahway, New Jersey. "The Floodlight" gives club news, suggestions for improving amateur productions and news of the motion picture industry.

The organization has plans to hold an annual film contest for its members. The contest plans include "academy awards" to be presented to the best amateur actor, actress, producer, director, and cinematographer.

A.M.P.A. members vary in their taste for film stories. Some of them prefer adventure and mystery pictures, such as Triangle Films' production of "Treasure Island" or Fortune Films'

"Key To Death." Other members have shown their liking for straight drama in such films as Nelson Pictures Company's "Little Tramps" and "The Dark Night."

The members exchange films and letters. By this exchange they obtain new ideas for improvements in their own pictures.

Today the A.M.P.A. is eleven years old. The idea for the organization originated in May of 1939 when a group of young filmmakers in Kearny, New Jersey, calling themselves "Continental Motion Pictures," was publicized throughout the United States in a nationally known magazine. The magazine article told of the amateur group's work in producing photoplays.

Letters poured into the office of "Continental Motion Pictures" from every part of the country. Nine movie groups, located all over the nation, began to exchange letters. Suddenly the idea for the A.M.P.A. was born.

Soon a constitution was drawn up and approved by the nine Charter Members of the A.M.P.A., as they were called. These Charter Members were: "Continental Motion Pictures," Kearny, New Jersey; "Century Films" of Santa Ana, California; "Comet Pictures" and "Modern Films," both of Stillwater, Oklahoma; "Amherst-International Productions," Snyder and Buffalo, New York; "Empire Motion Pictures" of Chester, Pennsylvania; "Skyline Pictures" in Kansas City, Missouri; "Trans-National Productions," Youngstown, Ohio; and "Pixilated Pictures" of San Antonio, Texas.

National officers were soon elected and Bob Robin Noah of Amherst-International Productions became the first A.M.P.A. president. The vice-president was Bob E. Johnson of Continental Motion Pictures and Roger Hull of Modern Films became the first secretary.

• See "AMATEURS" on Page 432

**A young "Long John Silver"
poses for a publicity shot.**

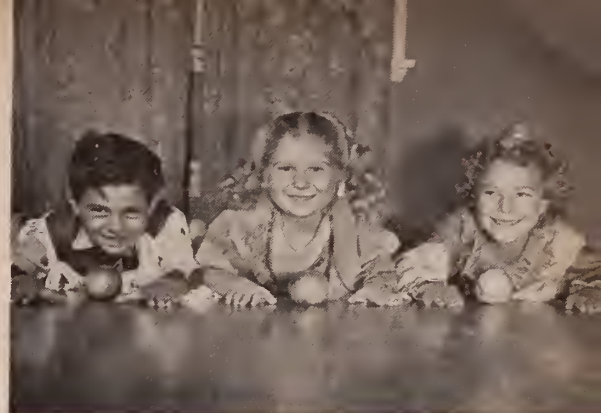




Ghosts mean Halloween to children.



But does Father make a good ghost?



Halloween games must be filmed.

SPOOKS and goblins don't confine themselves to the guests at Hallowe'en parties. They come out of the walls, from under the carpets and from other spots much less tenable, to nab the unsuspecting cameraman who ventures to record the festivities on film. Careful planning of a shooting script can send them away empty handed.

The accompanying two reel script is written so that the cameraman can shoot the majority of the film either before or after the party sequences. By utilizing this type of planning, much of the confusion normally present during the shooting of a party film will be avoided.

Father is made the villain and star of the film, but either Mother or Uncle John can easily substitute without missing a single hiss or boo. The script is such that Father can star, direct and act as cameraman, if need be.

With two exceptions, the scenes in the film are shot within the house. The majority of them are made in the living room and kitchen although these too can be switched at the convenience of the cameraman or director.

Party decorations for use in the scenes shot during the party can be made from odds and ends at home, or they can be obtained from a party kit specially designed for Hallowe'en parties. These kits contain all of the "fixings" for shooting such sequences. A kit such as this is manufactured by Herbert of Hollywood and can usually be found at your local department store.

In producing this film, floodlights will be a necessity. Two or three number two floodlights in metal or cardboard reflectors will be sufficient. Exposure should be read either with a meter or by utilizing the information on the bulb packages.

GHOST OF A CHANCE

"The Hallowe'en Party Father Didn't Plan"

1—LS of outside of residence. Fade or dissolve to

2—MS of interior of kitchen. Father is busy reading a book at the kitchen table. Cut to

3—CU of book title. "The Ghosts Are Real," "Tales of the Supernatural," "Ghost Stories," or similar title. Cut to

Ghost of A Chance

By ROBERT LEE BEHME

Photographs by the Author

4—MS of same scene as scene 2. Father is still reading. Mother enters from side. She speaks

TITLE: "What are you reading?"

5—MS same as scene 4. Mother finishes speaking.

6—CU of Father. He has a wide cat-that-ate-the-canary grin. He speaks
TITLE: "I'm planning a little fun for Junior's Hallowe'en party tomorrow night. I'll scare the kids with some real ghosts."

7—CU of Father same as scene 6. Father finishes speaking.

8—CU of Mother. She shakes her head and speaks

TITLE: "Just watch out that the ghosts don't get you."

9—CU of Mother same as scene 8. Mother finishes speaking.

10—MS of kitchen scene. Father goes back to his reading and Mother exits from same direction she entered. Fade to title

TITLE: "Hallowe'en night. The party."

11—MS of living room. It is decorated with Hallowe'en designs, ghosts, skeletons, etc. Junior goes to the door to answer knock he has heard. Several children enter with different Hallowe'en costumes and paraphernalia. Cut to

12—MS of Father in kitchen planning a weird device. (The actual shape of the device is unimportant — use all the imagination possible.) He holds it up to the camera for inspection. He

• See "GHOST" on Page 430

DOES DAD BELIEVE WHAT HE IS READING?



WHOPPERS

The humorous cock and bull stories so often told by the members of that celebrated society known as The Liars Club inspired a friend and myself to do a movie. Titling the reel "The Big Ones You CAN Get Away With," we began the story with a closeup of a sign reading "The Liars Club" hanging majestically above a group of four men engaged in a game of poker. A few shots follow showing each player being dealt a selection of amazing cards. In a series of closeups we displayed each participant drawing a progressively better hand than his opponents until the final closeup reveals an absolutely unbeatable combination. As the winner draws the chips in the center of the table towards him he mentions that all this money reminds him of an experience he once had with a tree he planted in soil that was so rich that it bore dollar bills instead of fruit. As he tells his story the picture in turn cuts to the cock and bull account as it supposedly happened.

When we return again to the poker players at the end of the fantasy sequence another member of the group scoffs at the first story and begins relating another exaggerated tale that actually tops his friend's. This continues until each player alternately tells his fabrication shown retrospectively in a color sequence to serve as contrast to the rest of the picture in black and white.

Before the final fade out all four are seen bandaged and battered solemnly playing poker in a hospital room as a curious nurse questions the doctor to the cause of their injury. "Their wives did it," replies the doctor, "when they couldn't think of a good excuse for being out so late last night." (By *Vince Bayand, Pocatello, Idaho*)

OUT STRIPPING THE WIND

A very effective way to add action to a scenic that might end up on the screen more like a still picture than a movie, may be done by animating the clouds with stop motion.

On a day when these bilplowy formations are in average abundance and dotted against a blue sky, place the camera on a tripod and compose the picture to include a goodly portion of this nebular assemblage.

Next select a location where foreground objects such as tree branches, water, etc., are not apt to move in the slightest, over a long period of time. Now since it is necessary to accelerate the action of the clouds so that the screen they may be more easily seen forming, drifting, and disappearing, expose the footage one frame at a time by stop motion.

By tripping the single frame button on your camera every three seconds, for instance, any slight movement in the atmosphere when projected at the nor-

MOVIE

by THE READERS

mal speed of 16 frames per second, will naturally be tremendously increased in speed. In addition, these periodic exposures at regulated intervals will assure the filmer of continuous movement minus any possibility of sudden staggers. To maintain this it is recommended that the cameraist count or follow the second-hand on his watch. If the clouds are moving very slowly a three to a five second interval between exposures will be sufficient. However, if the wind is rather brisk, then each frame should be shot no more than two seconds apart. (By *Geo. Havenin, Laguna Beach, Calif.*)

A CLOUDY BACKGROUND

Animating clouds with stop motion as described above is also useful as a background for main titles. This is especially true if, for instance, in the film the weather plays a dramatic part. There is one of two ways that such a stunt may be utilized for this purpose. The first, of course, is to double expose the titles over the cloud formations. The other is to shoot both legend and background simultaneously by placing the titles on a glass in front of the camera and ultimately filming the set-up a frame at a time. Since it may be best to exclude any ground level and to pose no limitations on the camera angle while pointing it toward the sky the first suggestion of dual exposures should prove to be simplest to accomplish. Care should be exercised, however, to provide contrast between reading matter and background.

For black and white filming under expose the sky slightly through a deep yellow filter for strong white letters. If it is to be in color use a brilliant yellow composition to stand out against the blue sky and white clouds. (By *Geo. Havenin, Laguna Beach, Calif.*)



MOTORCYCLE RACES

For a fast action reel of thrills and spills I filmed a reel on motorcycle

racing. Rather than get a series of pot shots of the cyclists rushing by the spectators I exposed a number of scenes in the pits as they make ready for the race and even got closeups of the daring riders working or posing on their bikes. Then when the races began I induced a few friends, who also brought movie cameras along, to station themselves at various places to take a few shots for me as I did for them which we later swapped to insert in our reels. (By *Jack Gold, Pittsburgh, Pa.*)

THE BOX KITE

One of the cutest movies our family has ever made was the one I had the pleasure of filming. It begins with our son asking his father to buy him a kite as they walk past a store where they are being displayed. When my husband sees the kind Tommy is anxious to buy, he promises that as soon as they get home he'll show him how to build a box kite such as he made when he was a boy. When the two arrive home with the materials for the paper flyer they begin the undertaking in the garage with ceremony and precision. Anxious to help, Tommy asks his father what he can do but as the lesson commences it slowly becomes evident that the years between have dimmed the master kite maker's memory and he grows more and more impatient.

Purchasing the ready-made flying kite to satisfy his son's desires, Tommy's father continues to dreamily ponder the reasons for his failure with the other. Stopping to draw diagrams in the dirt or absent-mindedly absorbed with his thoughts when he should be thinking of something else he nearly misses being hit by a car when crossing the street against a signal and generally causes more difficulty than help as his son tires to get his store bought hi-flier into the air. Finally like a flash of lightening he recalls his childhood accomplishment and abandons his son. Rushing home to complete what he started he finally does so and proudly returns to his son with a box like affair that flies far better than the kite from the store.

Delighted the boy takes over and admiringly explains to his father, "I gotta admit dad, you're far from a quitter." To which his proud parent returns, "That's right son, you must never forget to see a job through." Then slapping his forehead as a

IDEAS

thought comes surging back, the moral in the story ends as the boy's father remembers he forgot to buy some of the groceries they originally had been sent out to get. (By *Sidney Knowles, Bangor, Maine*).

FROM THE COMICS

A great many sequence situations for my movies have come from reading the comic pages of the Sunday newspapers. Most of the better Sunday cartoons tell a complete and very often movie worthy story so that the amateur filmer can adapt the continuity to his family encountering the same circumstances.

One of the best of these, in my opinion, which typifies the average American family is the strip "Blondie" by Chic Young. The misadventures that the Bumstead family meet with at home and with their neighbors is so much like the bizarre incidents that happen in our lives that I never lack for movie ideas any more. (By *Fred Phelps, Cedar Rapids, Iowa*).

PRACTICE MAKES PERFECT

Last month my brother and I made a hunting trip into the mountains and as a result of his absent-mindedness I was able to inject a little humor into the movie I made on "How to Hunt for Deer." Originally the film was intended to more or less document our journey but because we saw a big white tailed buck earlier than we expected to, the theme of the movie was altered to resemble a farce rather than a documentary.

It all began when my brother stopped the car suddenly and grabbed his rifle to scurry out after a big fellow he caught a glimpse of a few hundred feet ahead. Grabbing my camera instead of the gun, my intention was to film the kill which I was certain would take place. When my brother finally had a opportunity to "draw a bead" on the buck he squeezed the trigger and the hammer fell with just a clicking sound—he had forgotten to load the gun. While the deer showed us his white tail, as he pranced off in the brush, my over-zealous hunting partner began filling the air with descriptive expressions.

All this gave me an idea and as a result I filmed a movie of him as a hunter whose incredible skill and patience keeps him tracking a buck for hours only to experience a misfortune he was actually very familiar with. (By *Harry Darey, Houston, Texas*).

WHERE THE SIDEWALK LEADS

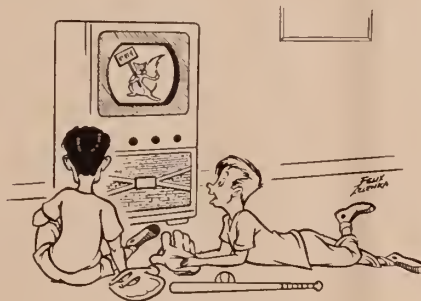
A very simple way to film a set of unique lead titles is to paint or chalk them on a sidewalk. The camera can move along over the legend revealing title after title as though it was following the walk to some given place.

I did this for a back to school movie of my two youngsters and as the last title passes out of view I panned up slowly to reveal them both, books tucked under their arms, walking towards the camera. When they pass the title which read "Back to School Again" I filmed a close-up of them pausing for a moment to read it with disgust before continuing on their way. (By *M. J. O'Donnell, Buffalo, N. Y.*).

HOME WAS NEVER LIKE THIS

With the overwhelming popularity of television receivers in our neighborhood our youngsters insisted that our home was not properly furnished without one. After we finally made the purchase I did a movie on how this new invention has influenced our heretofore peaceful lives.

The story begins with their mother having trouble locating them as they are scattered about the neighborhood watching their favorite television programs at various friends' homes. This goes on for some time and when one of the three is feared lost, only to turn up a block away at a bar with "tele-



"I like the commercials best"

vision on a big screen," we decided that if we hope to see much of them in the future and to keep them from becoming "bar flies" at an early age, that perhaps a set of our own is in reality a good idea.

When the big day comes so does the inevitable pay-off as the children invite all of their friends into our house and begin squabbling over what particular program to tune in to. Final scenes in the picture shows me reading the evening paper in the peace and quiet of the back yard. (By *E. F. Differ, Chicago, Illinois*).

BICYCLE OUTING

For a different kind of a Sunday outing a number of our neighborhood's husbands, wives and youngsters rented and borrowed bicycles to ride into the countryside for the day. Realizing that

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

this excursion might prove to be film worthy I decided early in our plans to record the trip from start to finish.

The film begins with all of us leaving from our house early in the morning, fresh and eager, with our lunches strapped to our bikes. The beginning of the reel is devoted largely to long shots, close-ups and angle shots of the group peddling through town, stopping for signals, waving to motorists and even whistling at females. Some of these shots I managed to film while riding on the seat of someone else's bike, as they peddled standing up. This way, too, I photographed a number of close-ups of the riders as we moved alongside.

Once in the country a number of incidents occurred to round out the story. One person kept having tire trouble, and of course, there were a few spills. Another had trouble with loose handlebars which served some comedy relief to see him riding along steering in one direction while propelling himself in another.

Filming the picnic was equally as funny with some of us too saddle weary to sit down and eat while others walked about bow-legged and hunched unable to straighten up.

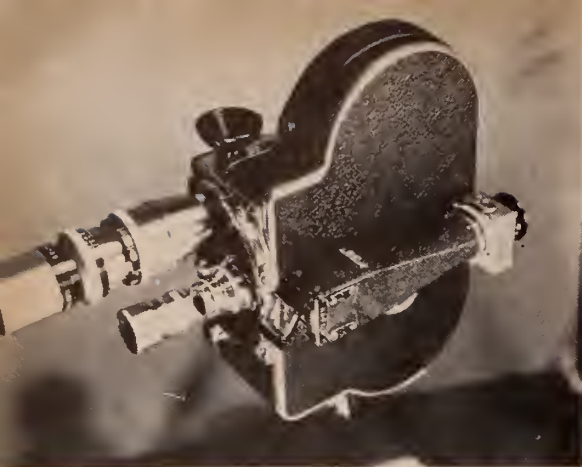
At the end of the reel we are seen returning to town worn and haggard after hitching a ride on a truck. (By *Theo. Reimers, St. Louis, Mo.*).

If the strip along the edges of a film between the perforations is not opaque, black all along, it indicates light leaking in somewhere.

Still pictures taken at the same time as movie shots can be used as back-grounds for titles.

In moistening the emulsion for scraping when splicing use too little water rather than too much.

Look on Page 443 for valuable prizes for contributing that movie idea you used in your last film



Bolex Camera with Wide Angle Viewer Mounted

a wide angle attachment for the viewer on your camera. Regardless of whether you have a turret camera, and can use a regular wide-angle lens, or if you use one of the auxiliary type of wide-angle lenses that screw into the normal lens, the results will be the same. For example: The field of a normal 12.5 MM or 13 MM lens, such as is supplied with most cameras, will be approximately doubled by using the wide-angle attachment, or by substituting a 7 MM wide-angle lens.

The viewfinder on the ordinary camera shows us the field for our normal lens. In order to double this view, we



Wedding shots are a "must" in a church film.

Build A Wide Angle Viewer for Your Camera

By WALLACE A. WALKER

Photographs and Diagrams by the Author

MORE and more movie fans are being confronted with the problem, of actually seeing the exact field, covered by their wide-angle lens or attachment. Most movie camera manufacturers seem to be oblivious to the fact, that the wide-angle lens has become a very useful and popular accessory, and have made no provision in the viewfinder on the camera for, "seeing what you take." As a result, when the camera operator is using his wide-angle lens, he must judge as well as possible, what territory will be covered. This is a hit and miss method at best, as much of the work done with a short focus lens, will consist of interior shots which will include people. You will be lucky indeed, if you fail to cut off at least one head in the group.

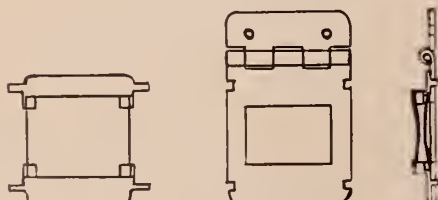
It is a relatively simple job, to build

must mount a double concave lens, directly in front of the viewfinder. (See figure 2). When we determine which lens has the proper curvature, we will then see exactly what will be imprinted on our film. The deeper the curve of the double concave lens, the more expanded will be the field that we will see.

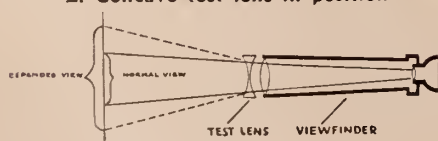
If you will visit your local optometrist, he will, no doubt, be able to show you a set of test lenses, which he uses in his work. These are about an inch and a half in diameter, and will range from an almost flat lens to a deeply curved one. They are marked in dioptars—the flat one being one dioptar and the other extreme being twenty dioptars. These will come both in double concave and double convex lenses. Disregard the double convex and try to borrow three or four of the

• See "VIEWER" on Page 433

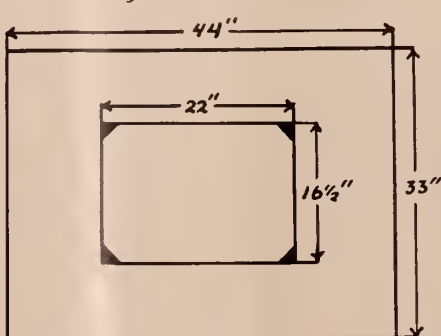
4. Completed mount assembly



2. Concave test lens in position



3. Target for area determination



DID you ever stop to think of the interesting possibilities to be found in filming the activities of your church year? This is a challenging project that can be of great value to your church. Its projection at the annual church meeting will tell more than volumes of words, if it is properly done. The challenge in making such a film is offered by the fact that you are making a documentary film that can become dull and deadly unless the filming is properly handled and the editing expertly done. It will demand the best of photography and titling.

As a promotional measure, when shown to other groups, this film can be a valuable aid to procuring new members for your church, but to do this it must make an interesting presentation of all the activities of the church and its various groups. Continuity must be maintained so that sections of worship, study, recreation, etc., are not hopelessly entangled, but each shown in its proper place.

A good establishing shot is one of the sign showing the church name, minister's name, etc., in a close-up or medium shot. This can be faded to a shot of the complete establishment. In the latter, make this on a Sunday morning when people are starting to

Hobby classes in a church appeal to all.



come into the building and quite a crowd is visible. Get a close-up of worshippers being greeted at the door and after the sermon one of the minister at the door, speaking to his friends as they go out.

Shots of the actual worship service probably cannot be made, due to insufficient lighting, but this is not particularly necessary.

For personal interest, more or less informal shots of the various church functionaries should be procured. Don't drag them out to unpleasant lengths.

Of great interest, especially from a promotional standpoint, will be the scenes showing the various activities of the church groups, of different age levels, in their study or recreational activities. If your church is one that has several of these active groups, you are fortunate in having a great deal of shooting material. Hobby clubs and classes offer an assortment of activities that will greatly enliven your film. In shooting such groups, watch for good close-up possibilities, such as facial expressions, mechanical or manual operations, etc. If the class-room being filmed has interesting or unusual equipment, show it in close-up and explain it fully by titling. If possible, make an overall shot of the complete room. Groups such as these can be posed and extra lighting brought in as necessary, so shooting them is usually no problem.

As much as possible of a good wed-

Home made pies for a church supper.



ding sequence should be in your film. It will probably be too difficult to film the actual service from a balcony, because of poor light. Set up outside the church at a daylight wedding and start shooting as the bride and groom come out. If it is possible for you to attend the reception, you will usually find enough light to shoot many feet of interesting candid scenes.

For a baptismal scene, it will be easy to find some parents that will pose for this after church. (I'm taking it for granted, of course, that the minister will always be ready to pose). It may



AN ESTABLISHING SHOT INTRODUCES YOUR PICTURE

You Can Make a Documentary Film for Your Church

By HAL COOLIDGE

Photographs by the Author

be necessary to use a couple of photofloods here.

A scene of the choir in action is almost a "must," but usually presents some technical difficulties. The inside of most churches is of dark wood and any hangings are also usually dark. This, coupled with the vast space, swallows a lot of light. If you are going to film the choir, get them in position and then start filling in your lights. It will require several photofloods to give a well-lighted scene, but will be well worth it. Use your meter very carefully at every spot you wish to show in the film.

The young peoples groups are usually pretty lively and have several outings and other recreational events during the year. Particularly from the pro-

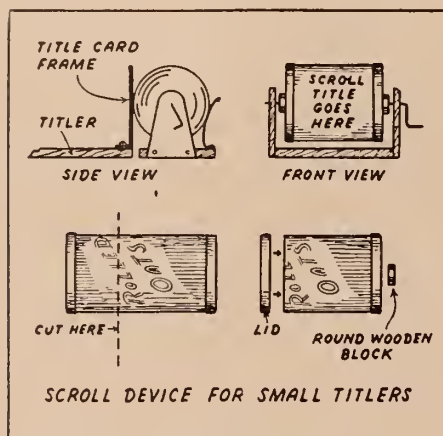
• See "CHURCH" on Page 434

Hungry mouths at a barbeque supper.



Scroll Titles

If yours is a small typewriter, titler, you can make a simple scroll title device as shown in accompanying sketch, using materials easily procured around home. The revolving drum is made from a discarded round rolled oats carton. Measure off a length of the carton to correspond with width of your titler frame. Carefully cut off this length, making sure it is the end of carton with the bottom cap attached. Glue lid over open end and allow to dry. From a piece of round wood dowel 1 to 1½ inches in diameter, cut two discs ¼ inch thick. Bore a 1/16 inch hole in center of each disc. Determine exact center of ends of the cardboard drum, and make a pencil



mark. Glue wooden disks over center marks.

Next step is to build a support to hold the drum. Construct this by cutting a block of 1 inch pine slightly wider than width of drum. Nail two upright pieces at either side, as shown in sketch. These first should be measured and pierced to receive the drum axle. For the drum axle, use a length of stout wire. Force this through holes drilled in upright, wooden discs, and the drum ends. Apply small amount of glue or cement around wire to secure it to the wooden discs. Bend wire to form a handle and the gadget is complete.

A smoother scroll action will result if a short length of spring wire is attached to base of the device, as shown at "A," and bent to press lightly against the drum as it rotates. This braking action will have a steadying effect on the rotary movement of the drum.—Barton McKim, Toledo, Ohio.

Spooling Film

An aid to spooling positive film under a safe-light is to paint edge of slot in core of spool with white paint, also to paint a white line on side of spool opposite slot. The white lines are easy to see in glow of safelight, enable guiding end of film quickly into slot of spool.—Roland Krause, Minneapolis, Minn.

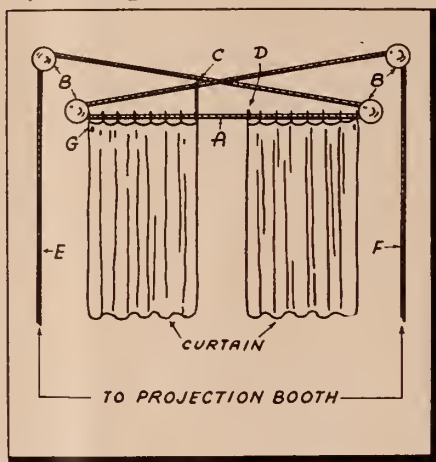
THE CINE

Curtain Control

A professional touch for the home movie theatre is a proscenium curtain that can be opened and drawn from the projection booth without need for expensive electrical equipment. Illustrated here is a simple scheme by which the amateur may rig up a two panel stage curtain that may be operated manually from the projection booth.

A combination guide and curtain line "A" is suspended taut between two pulleys "B" situated at either side of the screen or stage. The curtains are suspended from this line by means of curtain rings threaded on the line as shown. The upper right hand corner of the left curtain is fastened to a point on the top line as shown at "C" and the upper left hand corner of the right curtain is fastened to the lower line as shown at "D." This should be done while the curtains are fully drawn and overlapping slightly.

Thus when guide line is moved by drawing on the left control line "E" the curtains are opened; and are closed by drawing on control line "F" at the



right. The control lines "E" and "F" run along top of walls of room or theatre through screw eyes to the projection booth. A wooden stop-block placed at "G" prevents curtain rings from fouling the guide-line pulleys.—O. A. Nelson, Los Angeles, Calif.

Filming Reverse Action

The following described gadget overcomes the troublesome results in making reverse action shots (with camera upside down), where right is changed to left, and vice versa. The gadget not only conveniently holds the camera in inverted position, but also provides a mirror set at the proper angle before the lens to pick up and reverse the image photographed. In-

stead of pointing camera at the object or scene, the mirror is focused upon the object.

Construction requirements are a piece of 3/16"x1¼"x12" strap iron, a small mirror, a wing bolt and nut, blocks of wood and a few screws—materials readily available around most garage workshops. Three ¼" holes are drilled in the strap iron as shown in Fig. 1. One end hole is tapped to take a regular ¼" No. 20 tripod screw.

A and B in Fig. 2 show construction of frame that holds the mirror. The two pieces of wood are joined together with screws. A hole drilled in

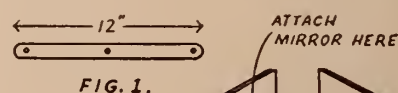


FIG. 1.



FIG. 2.

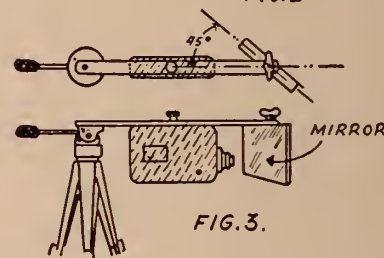


FIG. 3.

member B admits the wing bolt by which the mirror and frame is attached to the iron support (Fig. 1). The small mirror may be cemented, as indicated, with rubber adhesive or taped at the edges with scotch or adhesive tape. The unit is then assembled with camera, as shown in Fig. 3, with mirror fixed at a 45° angle to the axis of camera lens.

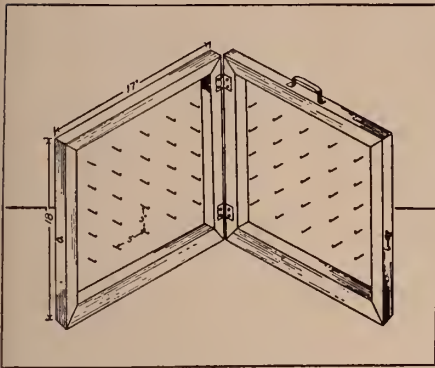
All reverse action shots made with this gadget will appear with "rights" and "lefts" in normal position. Signs, newspaper, etc., will read right. Such scenes may be spliced right into regularly filmed action shots without the usual reversing of the subject. Of course, if this is done, changing focus is necessary during projection. But this may be overcome, too, by having a dupe made of such shots.—Jack G. Strong.

Editing Cabinet

Sketch below shows easily built film editing cabinet that will stand by itself on editing board or worktable and which can be moved or stored readily without disturbing unedited film sections enclosed within it.

On the inside surface of the two hinged panels are 50 small hooks. These accommodate coiled sections of film preparatory to editing. The hooks

WORKSHOP



may be numbered in consecutive order as a means of identifying each film strip, as for example Scene 1, Scene 2, etc.

Materials required are two panels of plywood 17"x18"x1/4"; 4 pieces of white pine 17"x1"x3/4"; 4 pieces of white pine 18"x1"x3/4"; 2 hinges; 50 hooks; 1 screendoor handle; and one small hook-and-eye clasp. The white pine pieces form the frame to which the plywood panels are attached. The hooks are spaced three inches apart on the panels—*R. C. Schneider, Bethlehem, Pa.*

Film Slitter

Here is an 8mm. film slitter which is extremely simple to make and gives excellent results. The cutting edge is a razor blade suspended between washers placed on stove bolts.

The small housing is made either from wood or sheet metal as shown in the diagram. Distance between the sides is exactly 5/8 of an inch, the exact width of double 8mm. film before it is slit.

Base of the housing is made of wood with a slit in the center to cradle the razor blade. The blade itself is held with a pair of stove bolts and is spaced with washers on either side so that the blade is exactly centered between the two sides of the housing.

When finished, the washers are covered with felt so that there will be no

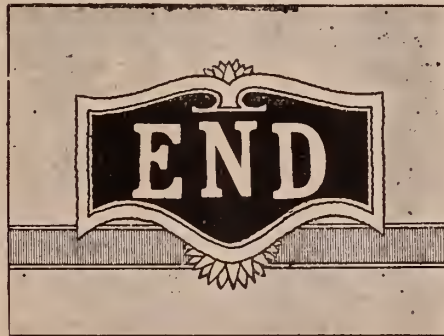
danger of scratching the emulsion as the film is pulled through. A piece of felt is also placed on the wood block at the bottom to further insure freedom from scratches.

The blade is tilted just enough to give a maximum cutting edge. When it becomes dull, it can be replaced quickly with a new one.

—*Russell Thorpe, Scranton, Pa.*

Title Letters

For adding text to the title backgrounds which appear in each issue of Home Movies or to compose a complete title, I have discovered a source of very satisfactory gummed paper letters. These are known as Willson's Gummed Paper Letters, and are avail-



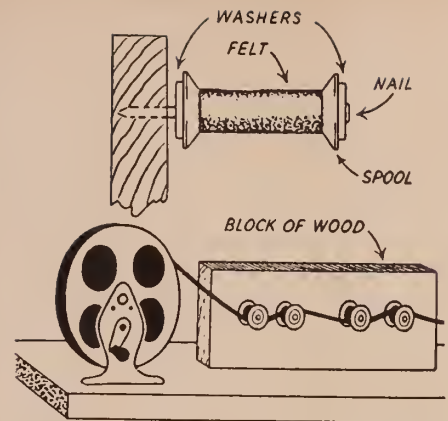
able in either black or white in a variety of sizes and styles 1/8" to 1 1/2" in height from most stationery stores or from the Tablet & Ticket Co., Chicago, Ill.

The accompanying illustration is one of Home Movies' title backgrounds to which the word END has been added with Willson's letters—*Frank A. Stoops, Cincinnati, Ohio.*

Film Cleaner

Pictured is a simple arrangement made of simple materials for the purpose of automatically cleaning home movie film during rewinding process.

A wooden bracket attached to worktable or editing board supports four ordinary thread-spools. Spools are at-

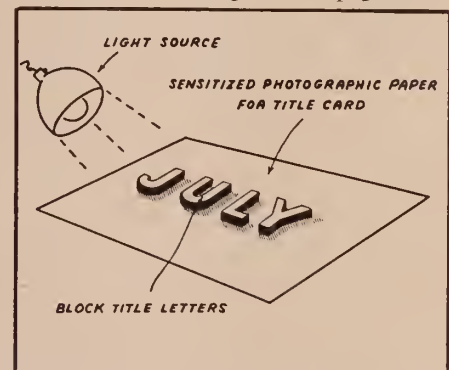


tached with nails in such a manner as to permit free movement. Each spool is covered with a piece of felt cemented in place and with ends meeting flush. This arrangement is set up between rewinds and in path of the film. Film is threaded "under and over" as shown, with felts of first two spools moistened with carbon tetrachloride. This cleans the film. Remaining dry spools absorb the cleaner and at the same time remove dirt and oil from both film surfaces.—*Robert Davis.*

Titling Idea

Here is an idea I have used which gives me truly professional results in my titles.

The title is made in a darkroom illuminated only by safelight, by placing block letters on a sheet of sensitized photographic paper. The light source, either a spot light or a flood light, is placed so as to cast a shadow of the letter an d expose the paper not



covered by the letter when the exposure is made.

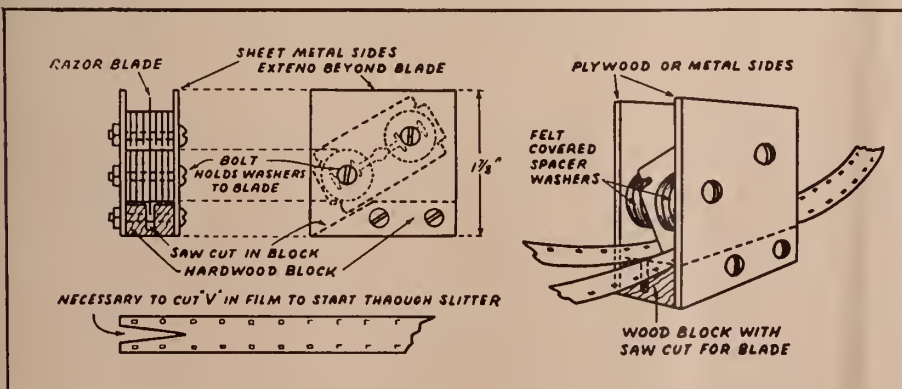
The result is a title having white letters with grey shadows on a black background. Leaving the light stationary gives the shadows a sharp outline, while moving the light slowly gives the shadow a diffused outline.

For Kodachrome film, the title later may be tinted, toned, or hand painted.

Ideas Unlimited

What's your favorite kink, gadget or shot cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. See prizes for you on page 443.

Home Movies, 3923 W. 6th St.
Los Angeles 5, California



DIRECTORY SECTION

Your Shopping Guide to the Best in Home Movie Equipment

APRONS (Darkroom)

Associated Photo Products
L. R. Biber Co.
Blossom Mfg. Co., Inc.
Eagle Photo Supply Co.
Eastman Kodak Co.
Eimer & Amend
Elkay Photo Products Inc.
General Scientific Corp.
Hydro-Tex Corp.
Melrose Mfg. Co.
Petra Mfg. Co.
Rogers Bellows Inc.
Tikern Corp.
Williams, Brown & Earle, Inc.

BATTERY CAMERA DRIVES

Custom Built Camera Co.
Grover Photo Products
Miles Eng. Co.
Par Products Corp.
J. B. Perrin & Co.
Stevens Engineering

BEADS FOR SCREENS

American Photo Supply Co.
Fred Frankel & Sons

BLIMPS

Berndt-Bach Inc.



16MM. BLIMP

Sound-proof housing with follow focus attachment for Cine-Kodak Special. Viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp. Arrangement for opening camera viewing aperture trap for focusing from outside blimp. Pilot lights to illuminate lens calibrations and film footage indicator. Blimp takes synchronous motor drive which couples to camera. Dovetail bracket provided to mount erect image viewfinder for following action. Mfr: Camera Equipment Co.

BLOWERS

Elkay Photo Products Inc.

CABINETS (Film)

Brumberger Co. Inc.
Burke & James, Inc.
Diebold, Inc.
Andrew E. Lutz
Nega-File Co.
Neumade Products Corp.
Peco Products Ltd.
Remington Rand Inc.
Technical Devices Corp.

CALCULATORS

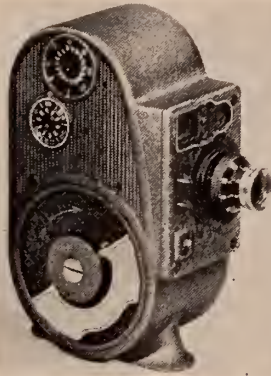
Foto-Rule Co.

CAMERAS, 8MM

ALLEN 8

Model R-8. 8mm. 25' double: 8, 12, 16, 24 and 32 frames per sec. 180 degree angle; focal plane shutter; 5' run spring drive motor; footage indicator; built-in eye-level finder; 12½mm. coated

f/2.5 anastigmat lens; screw mount; single exposure device; built-in exposure guide; continuous run lock; indicator in viewfinder; cable release socket for single frame; wrist strap; removable film gate. Mfr: Allen Mfg Co. Price \$57.50, tax inc.



BELL & HOWELL COMPANION

Model 134-U with Filmocoted color corrected f/2.5 lens. Pocket fitting size, wrist cord, durable finish, built-in exposure guide, Four operation speeds. Built-in viewfinder. Uniform exposure with rotary disc shutter and governor-controlled camera speeds. Film footage dial revolves as camera operates. Mfr: Bell & Howell Co. Price: \$89.95, including F.E.T.



B&H 172-A

Model 172-A. Pre-threaded 8mm film magazines, color or b/w. Two lens turret enables switching from long shots to close-ups. Positive viewfinder objective automatically positioned with lens. Lens setting guide determines correct exposure for any scene. 5 governor-controlled speeds plus 9-foot film run. Film footage indicator. Slow motion at 64 speed. Animated titles with Singlepic release. Selfoto lock. Mfr: Bell & Howell Co. Price \$280.65, inc. F.E.T., with 0.5" f/1.9 and 1½" f/3.5 foc. mt. lenses.

B & H 172-B

Model 172B uses pre-threaded 8mm. magazines, color or black & white. Equipped with 0.5 inch f/2.5 Comat lens that requires no adjustment for distance and with B&H's positive lens matching viewfinder. Five operating speeds. Lenses are quickly interchangeable. Light in weight, only 32 oz. Mfr: Bell & Howell Co. Price: \$129.50 inc. F.E.T.



BOLEX L-8

25' daylight loading spools. Double-eight films either color or b/w. Telescopic type viewfinder. Footage counter, end pointer, governor-controlled spring motor, variable speeds, trigger release, protected pressure plate. Mfr: Paillard Products. Price: \$119.50, including F.E.T.



CINE-KODAK MAGAZINE 8

Loads in 3 seconds. Can change film or reload without risk. Fast, focusing f/1.9 Lumenized lens, interchangeable with 8 accessory lenses; enclosed eye-level finder; choice of filming speeds; scene-length guide; footage indicator; adaptability to full complement of accessories; choice of carrying cases. Mfr: Eastman Kodak Co. Price: \$163.



CINE-KODAK RELIANT

Sprocketless loading. Camera accepts low-cost 8mm. roll film. Standard lens, interchangeable with 38mm. telephoto. Finder shows field of both lenses. Locking exposure button. Adjustable speeds for slow-motion effects. Accepts Kodak Combination Lens Attachments. Footage meter shows film use. f/2.7 Ektanon lens. Mfr: Eastman Kodak Co. Price: \$89.00.



CINEMASTER 11

Model GB. Combined exposure meter and optical viewfinder, minimized parallax, three speeds, exposure calculator, continuous running, interchangeable plane shutter, snap-closing hinged cover, dual 8mm. Mfr: Universal Camera Co. Price: f/2.5 coated lens, \$66.65; f/1.9 coated lens, \$96.75.



DeJUR CITATION 8mm MOVIE CAMERA

Features simple roll film loading, 4 speeds to 48 frames, long run constant speed motor, coated color-corrected click-stop lens, view finder etched for telephoto lens, safety interlock on cover, simplified exposure guide, guaranteed for life. Price: DC-600 f/2.5 Universal Focus f/2.5 Universal Focus lens \$69.50 DC-601A f/1.9 Universal Focus lens \$79.50. DC-601-B f/1.9 Focusing mount lens \$91.50. DeJur Ansco Corporation.



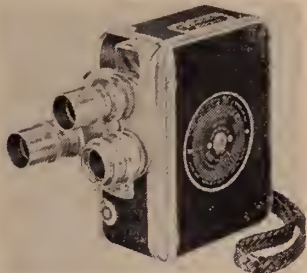
DeJUR EMBASSY 8mm MOVIE CAMERA

Features 10-in. constant speed run, variable speeds, make movies of yourself, coated, color-corrected click-stop lens, shoots stills, animated titles, cartoons, view finder etched for telephoto lens, brown Morocco leatherized covering, guaranteed for life. Price: DC-400 f/2.5 Universal focus lens \$99.50. DC-401A f/1.9 Universal focus lens \$109.50. DC-401B f/1.9 Focusing mount lens \$121.50. DeJur Anso Corporation. lens \$146.50. DeJur Anso Corp.



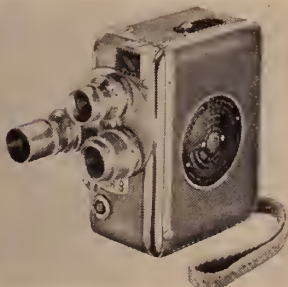
DeJUR FADE-MATIC 8mm MOVIE CAMERA

Features exclusive Fade-matic control, 10-in. constant speed run, 6 speeds to 64 frames, make movies of yourself, parallax-correcting view finder, shoots stills, animated titles, cartoons, built-in "zoom" view finder, genuine black Morocco leather covering, coated, color-corrected lens, click-stops, Guide-A-Matic built-in exposure guide, Price: DC-100 f/2.5 Universal focus lens \$132.50 DC-101A f/1.9 Universal focus lens \$142.50. DC-101B f/1.9 Focusing mount lens \$154.50. DeJur Anso Corporation.



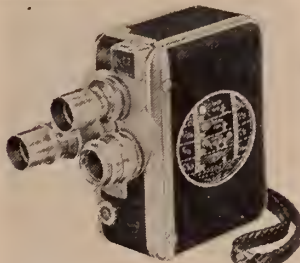
DeJUR EMBASSY TURRET 8mm MOVIE CAMERA

Features 10-in. constant speed run, six speeds to 64 frames, make movies of yourself, coated, color-corrected click-stop lens, instant change lens turret, shoots stills, animated titles, cartoons, view finder etched for telephoto lens, brown Morocco leatherized covering, guaranteed for life. Price: DC-00 f/2.5 Universal focus lens \$124.50. DC-701A f/1.9 Universal focus lens \$134.50. DC-701B f/1.9 Focusing mount lens \$146.50.



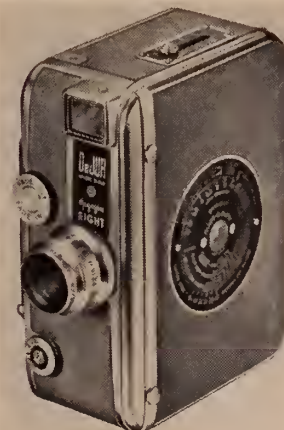
DeJUR CALIFORNIAN TURRET FADE-MATIC MOVIE CAMERA

Features top-grain tan California saddle leather covering, exclusive Fade-matic control, 10-in. constant speed run, 6 speeds to 64 frames, instant change turret accommodates three lenses, shoots stills, animated titles, cartoons, built-in "zoom" view finder, parallax corrected, coated, color-corrected lens, click-stops, make movies of yourself. Guide-A-Matic built-in exposure guide, guaranteed for life. Price: DCH-300 f/2.5 Universal focus lens \$160.00 DCH-301A f/1.9 Universal focus lens \$170.00 DCH-301B f/1.9 Focusing Mount lens \$182.50. DeJur Anso Corp.



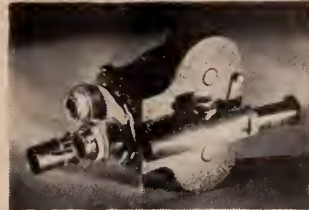
DeJUR FADE-MATIC TURRET 8mm

Features exclusive Fade-matic control, instant-change lens turret, 10-in. constant speed run, 6 speeds to 64 frames, make movies of yourself, parallax-correcting view finder, shoots stills, animated titles, cartoons; built-in "zoom" view finder, genuine Morocco leather covering, coated, color-corrected lens, click-stops; Guide-A-Matic built-in exposure guide, guaranteed for life. Price: DC-300 f/2.5 Universal focus lens \$152.50. DC-301A f/1.9 Universal focus lens \$162.50. DC-301B f/1.9 Focusing mount lens, \$174.50. DeJur Anso Corp.



CALIFORNIAN FADE-MATIC

features, top grain Californian saddle leather covering, exclusive Fade-matic control, 10-in. constant speed run, 6 speeds to 64 frames, shoots stills, animated titles, cartoons, built-in "zoom" view finder, parallax corrected; coated, color corrected lens, clickstps; make movies of yourself, Guide-A-Matic built-in exposure guide, guaranteed for life. Price: DCH-100 f/2.5 Universal focus lens \$135.00. DCH-101A f/1.9 Universal focus lens \$145.00. DCH-101B f/1.9 Focusing Mount lens \$157.00. DeJur Anso Corporation.



EMEL 8MM. TURRET

f/1.9 lens. French made. Variable speeds and 64 frames the second. Single frame device for animation and "still" pictures. Single frame counter. Forward and reverse action by hand crank. Variable telescopic viewfinder with parallax adjustment. Revolving turret-head accommodates three lenses. Uses standard double 8mm. film, color or b/w. Rotary lens aperture table. Finger-tip locking device enables operator to appear in picture. Tripod socket. Leather wrist strap. Distr: Arel, Inc. Price \$264.50, inc. tax.



EUMIG C3

Built-in photo-electric exposure meter, coupled to iris control and to motor speeds. Coated f/1.9 Reichart Solar lens, variable motor speeds. Provision for single frame by means of cable release. Extra heavy spring motor. Made in Austria, camera is imported by Arcap Mfg. Co. Price: \$139.50 tax inc.



FRANKLIN 115

Interchangeable lens mount with stainless steel lens seat. Two footage indicators, once within viewfinder. Uses standard 8mm. magazine loads. Automatic magazine ejector. Door lock interlocked with mechanism. Cable release for time exposures on single frames, or continuous run. 4 speed. Ratchet winding key. Mfrtr: Franklin Photographic Industries. Price: \$119.50, F.E.T. inc., with Wollensak Coated Lens f/2.5 fixed focus 1/2" focal length. f/1.9 fixed focus \$127.50. f/1.9 micro focus \$145.50.



FRANKLIN TURRET

Model 115T. Internal footage counter. External footage counter. Turret for 2 lenses. Stainless steel mount. Provision for still shots and continuous run with cable release. 4 speeds. Mfrtr: Franklin Photographic Industries. Price \$139.50, F.E.T. inc., with Wollensak Coated lens f/2.5 fixed foc. 1/2" focal length f/1.9 fixed focus \$147.50. f/1.9 micro focus \$165.50.

KEYSTONE K-22

Equipped with either f/2.5 or f/1.9 Wollensak coated lens. Interchangeable lens mount for telephoto or other lenses. Patented audible footage indicator to determine footage as taken, without removing camera from eye. Shutter speeds, 12, 16, and 48 frames per second. Long range telephoto viewfinder. Locking device to take your own picture. Built-in viewfinder. Color or b/w film. Aluminum die cast case with chrome trim. Covered with pin seal grain, waterproof, scuff-proof vinyl-plastic. Hinged cover. Mfrtr. Keystone Mfrg Co. Price: f/2.5, \$67.59, tax inc., f/1.9 Fixed Focus, \$77.50, tax inc.



KEYSTONE K-36

Equipped with either f/3.5 or f/1.9 fixed focus coated lens. Interchangeable lens mount for other lenses. Audible footage indicator to determine footage as taken without removing camera from the eye. Three speed for slow motion, normal and low. Long range telephoto viewfinder. Locking device to take your own picture. Built-in viewfinder. Wrist strap holder. Aluminum die cast case with hinged cover. Mfrtr: Keystone Mfrg Co. Price: f/3.5 \$54.95, inc. tax; f/1.9 Fixed Focus, \$59.95 inc. tax.



KEYSTONE K-40

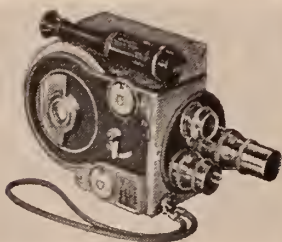
Magazine loading, alternate color or b/w any time. 4 speeds, 8, 16, 24, 64. Single frame for animation shots. Run and continuous run positions. Visible scene length indicator. Footage indicator showing film remaining to be exposed. Universal exposure guide. Automatic stop to prevent over-exposing at rundown. Zoom type built-in viewfinder can be set for 1/2" to 1 1/2" focal length lenses. Collapsible carrying handle. Magazine ejector. Aluminum die cast body. Tripod socket. Wollensak coated lens. Mfrtr. Keystone Mfrg Co. Price: f/2.5, tax inc., \$99.50 f/1.9, fixed focus, \$109.50, tax inc.; f/1.9 focusing mount, \$124.50, tax inc.

KEYSTONE K-45

Magazine loading with turret for three lenses. Telephoto lens. Alternate color or b/w film at

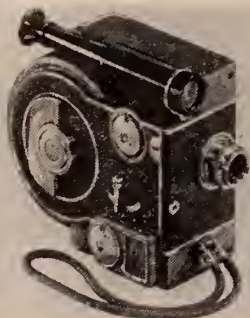
DIRECTORY

any time. Four speeds. Single frame feature. Continuous run lock. Visible scene length indicator showing amount to be exposed. Universal exposure guide. Automatic stop to prevent overexposure at rundown. Zoom type finder can be set for $1/2"$ to $1 1/2"$ focal length lenses. Parallax correction built-in viewfinder. Collapsible carrying handle. Magazine ejector. Aluminum die cast body. Standard screw lens mount for interchangeable lenses. Tripod socket. Wollensak coated lens. Mfr. Keystone Mfrg. Co. Price: f/2.5, inc. tax, \$118.50; f/1.9 focusing mount, \$143.50. Inc. tax.



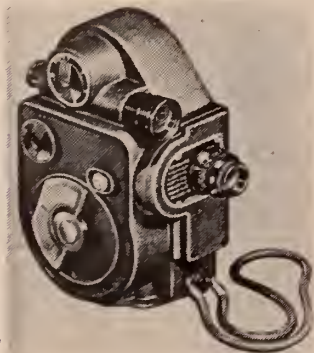
REVERE 60

Designed for advanced movie photographer, has magazine load for speed and interchange of color film with b/w. Rotating 3-lens turret head to take distant, normal, wide-angle and close-up shots. Built-in Micromatic Parallax-corrected telescopic viewfinder. Mfr. Revere Camera Co. Price: f/2.8 coated lens, \$157.50; f/1.9 coated lens, \$192.50.



REVERE 70

Magazine load eliminates need for threading. Quickly changed from b/w to color without loss of film. Continuous run, single frame exposure titles and trick shots. Ratchet winding key. Provision for cable control. Film rating guide, footage indicator, exposure chart and built-in telescopic viewfinder. Mfr. Revere Camera Co. Price: f/2.8 coated lens, \$132.50; f/1.9 coated lens, \$160, tax inc.

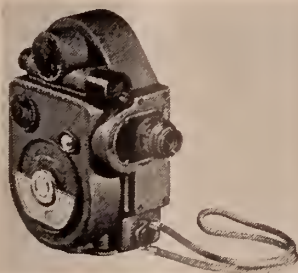


CINE C-87

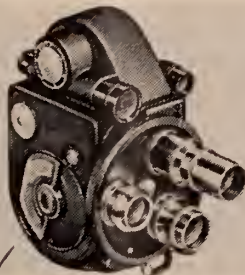
Five speeds, easy threading, interchangeable lens mounts. Available with either f/2.5 coated lens or f/1.9 coated lens. Mfr. Revere Camera Co. Price: f/2.5 coated lens, \$77.50 tax inc.; f/1.9 coated lens, \$104.50, tax inc.

CINE 88

Ultra-precision built, easy to thread, simple to operate. Five

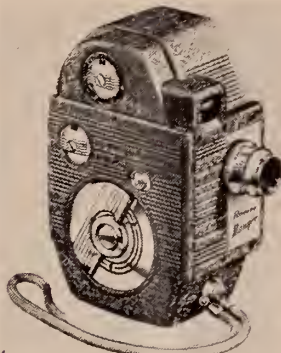


speeds, including slow motion, interchangeable lens mount, adjustable footage meter, parallax-corrected built-in viewfinder, simple exposure chart, positive speed control. Mfr. Revere Camera Co. Price: f/2.5 coated lens, \$77.50, tax inc.



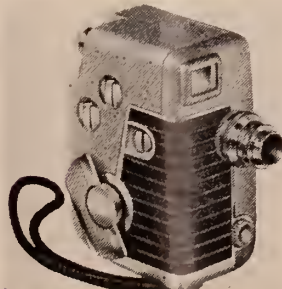
REVERE TURRET 99

Provides rotating turret head that makes three lenses and an extra optical viewfinder available for telephoto use. Has features found on Revere 88. Uses natural color or b/w film. Mfr. Revere Camera Co. Price: f/2.5 coated lens, \$110, tax inc.



REVERE "RANGER"

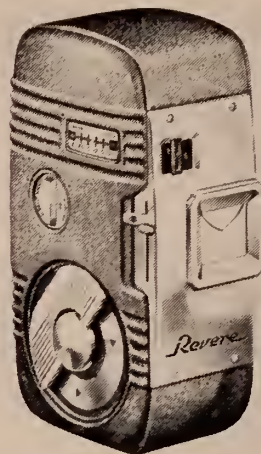
8mm movie camera. Extremely easy to thread. A simple reciprocating sprocket forms film loop automatically, prevents gate strain and jamming. Five operating speeds. Parallax corrected, built-in view finder. Convenient built-in exposure chart shows correct lens settings at a glance. Adjustable footage meter. Interchangeable lens mount. Mfr. Revere Camera Co. Price: f/2.5 coated lens, \$62.50. f/1.9 coated lens, \$87.50. Prices inc. tax.



REVERE "B-61"

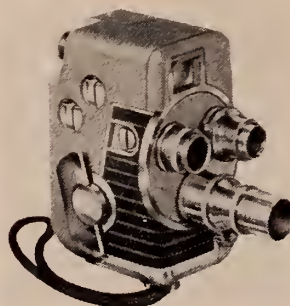
8mm magazine camera. Very compact and easy to handle. New type magazine loading for quick simple switch from color film to b/w. Built-in micromatic view-

winder with click stops for various interchangeable lenses. Single frame exposure for titles and trick shots. Continuous run lets operator get into own movies. Five speeds, footage indicator, exposure guide. Smart chrome and leather trim. Mfr. Revere Camera Co. Price: f/2.5 coated lens, \$112.50; complete with plastic swing-away case, \$116.50. f/1.9 coated lens, \$137.50; complete with plastic swing-away case, \$141.50. Price inc. tax.



REVERE "55"

8mm movie camera. Amazing Iris-Scene gives Hollywood touch to home movies! Fades scenes in and out with diamond-shaped wipe, and blends them with professional smoothness. Automatic single hand operation—no tripod or skill needed. "Drop-in" loading provides spool film economy with magazine load ease. Powerful motor runs 10 ft. of film per winding—twice that of ordinary spool cameras. Precision lens safely recessed. Built-in lens shade guards against sun glare. Click stop exposure settings. Self-setting automatic footage meter. Exposure guide. Continuous run and single frame exposure. Mfr. Revere Camera Co. Price: f/2.8 coated lens, \$55.00. Complete with plastic swing-away case, \$58.95. Prices include tax.



REVERE "B-63"

8mm magazine turret camera. Lightweight, ultra compact, hand-somely trimmed in chrome and leather. Rotating 3-lens turret head permits operator to switch instantly from one lens to another. Micromatic view-finder with click stops eliminates masks, shows exact field for lens being used. New type magazine loading—door opens wide for quick, smooth insertion and removal. Single frame exposure, continuous run, five operating speeds, footage indicator. Mfr. Revere Camera Co. Price: f/2.8 coated lens, \$142.50. f/2.9 coated lens, \$167.50. Prices inc. tax.

CAMERAS, 16MM

B&H 70-DE

1" f/1.9 lens is standard equipment. Positive turret viewfinder. Rotating turret. Hand crank per-



mits backing up film to make double exposures. Rewind knob for use when considerable footage is to be rewound within the camera for long run double exposures. May be adapted to take sound film or equipment such as external magazine and electric motor. Lenses interchangeable. Footage dial folding, non-rotating attached winding key. Mfr. Bell & Howell Co. Price: \$399.50, F.E.T. inc.



B&H AUTO MASTER

Model 153-BA. With 3-lens turret head. Instant positioning of any lens with its matching viewfinder objective. Pre-threaded film magazine. Exposure guide, in center of which is window showing film footage dial. Interchanges film in mid-reel without fogging a single frame. Switch to color from b/w anytime. Five operating speeds. Starting button can be locked to keep camera running while operator steps into picture. Single frame exposure control. Steady-grip handle on base of camera. Mfr. Bell & Howell Co. Price: \$269.50, F.E.T. inc., with 1" f/1.9 Lumax foc. mount lens.



BOLEX H16, H8

8 and 16mm, movie cameras with identical features. Eye-level Magnifocus is standard equipment, enabling owner to focus from behind camera. Automatic threading, footage counter, audible footage indicator, tri-focal Tubular Viewfinder, turret head for three lenses, variable speeds,

hand crank operation, single frame exposures, frame counter, critical visual focusing, focal plane type shutter, single claw operation, pressure plate. Mfr: Paillard Products, Inc. Price: \$282.50.



CINE-KODAK SPECIAL 11

Integral controls for special effects such as fades, dissolves, multiple exposures, montages, animations, masked shots, single-frame exposures, movies at any speed between 8 and 64 frames per second. Accepts full complement of accessories. Choice of 25mm. Kodak Cine Ektar Lenses, f/1.9 or f/1.4; two-lens turret with integra adapters; two finder systems; reflex finder for through-the-lens focusing and framing and an eye-level finder, correctible for parallax. Adjustable opening shutter; interchangeable film chambers; two film meters; frame counter; spring motor drive; hand-cranking shaft; single frame release; built-in mask slot. Mfr: Eastman Kodak Co. Price: with f/1.9 lens and 100' film chamber, \$898.50; with f/1.4 lens, \$995.00.

CINE KODAK 16

No threading. Can switch magazines at any time. f/1.9 Kodak



Cine Ektar lens (Lumenized) interchangeable with Kodak Cine Ektanon accessory lenses. All served by eye-level finder system. Three speed, including slow motion. Footage indicator on each magazine. Scene-length indicator. Built-in Cine-Kodak Universal Guide. Mfr: Eastman Kodak Co. Price: \$175.



CINKLOX 35

Capacity 100', color or b/w. Die cast aluminum case and cover. Threading diagram inside cover. Spring motor. Tripod mount with standard thread. Adjustable carrying strap. Direct viewfinder, reading meter, interchangeable lens, lock-on starting button, three operating speeds. Mfr: Cincinnati

Clock and Instrument Co. Price: With f/2.5 lens, \$69.75, inc. tax; with f/1.9 lens, \$110.25, inc. tax.



✓ KEYSTONE A-7

Takes all standard 16mm. rolls, 50' or 100'. Standard lens mount accepts all telephoto and wide angle lenses in C mount. Audible footage indicator. Spring motor. Seven speeds. Direct vision viewfinder. Tripod socket and carrying handle. Mfr: Keystone Mfrg Co. Price: f/3.5 lens, \$64.75 inc. tax.

✓ KEYSTONE A-9

Takes all standard 16mm. rolls, 50' or 100'. Standard lens mount accepts all telephoto and wide angle lenses in C mount. Audible footage indicator signals each foot of film passing through. Spring motor runs 15' per winding. Seven speeds available from 10 to 64. Direct vision viewfinder built into body. Tripod socket and carrying handle provided. Mfr: Keystone Mfrg Co. Price: With f/2.5 lens, \$79.50, inc. tax; with f/1.9 lens, \$111, inc. tax.



✓ KEYSTONE K-50

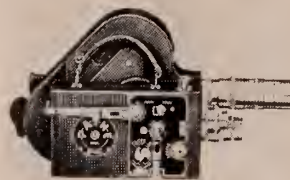
Alternate color or b/w film at any time. Four speeds from half speed to slow motion. Interchangeable lens mount. Parallax correction. Magazine ejector. Tripod socket to mount camera. Cover operates magazine slide to prevent fogging of film frame. Continuous running. Telescope viewfinder. Footage indicator. Die cast aluminum case. Wollensak coated lens. Mfr: Keystone Mfrg Co. Price: with f/2.5, \$122.50, tax inc. f/1.9, \$154.00, tax inc.

✓ LEKTRO CAMERA

Requires no winding, operates off lightweight battery, assures continued continuity. 3 speeds, 8, 16, 32, fps. magazine load, standard Kodak magazines. f/2.5 cine raptar lens in c mount. Custom made leather case holds camera & battery. Mfr: Associated Photo Products. Price: \$69.50. No FET.

✓ PATHE SUPER "16"

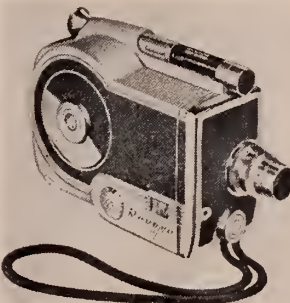
Variable shutter for laps and fades. Built-in hand crank for forward and reverse. Tri-lens turret for "C" mount lens. Single frame device. Mfr: Director Products Corp. Price: \$395.00 less lens. No FET.



✓ REVERE C-26

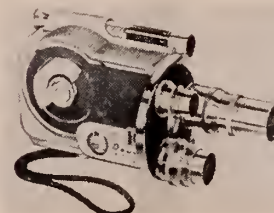
3-lens turret head and adjustable viewfinder. Mfr: Revere Camera Co. Price: with f/2.7 coated lens, \$165, tax inc.; with f/1.9 coated lens, \$197.50, tax inc.

CAMERAS 16MM SOUND



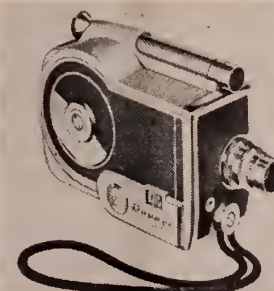
✓ REVERE 16

Built-in Micromatic telescopic viewfinder adjustable for 1" and 3" lenses. Continuous run. Ratchet winding key winds like a watch. Single frame exposures for titles and trick shots. Provision for cable control. Built-in film rating guide and exposure chart. Footage indicator. Five speeds. Mfr: Revere Camera Co. Price: With f/2.5 coated lens, \$140, f/1.9 coated lens, \$165 tax inc.



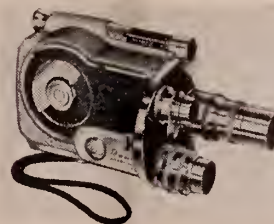
✓ REVERE 26

3-lens revolving turret and adjustable Micromatic viewfinder. Continuous run, ratchet winding key, single frame exposure, built-in film rating guide and exposure chart. Five speeds, including slow motion. Mfr: Revere Camera Co. Price: f/2.7 coated lens, \$165; f/1.9 coated lens, \$197.50, tax inc.



✓ REVERE C-16

Built-in Micromatic viewfinder. Five speeds, including slow motion, continuous run, single frame exposure. Mfr: Revere Camera Co. Price: with f/2.5 coated lens, \$140, tax inc.; with f/1.9 coated lens, \$165.

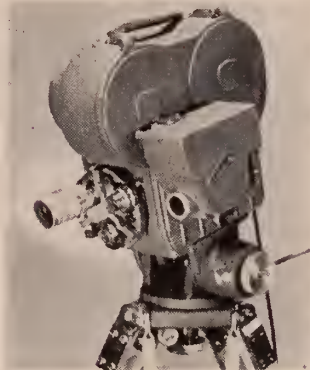


AURICON "CINE-VOICE" SOUND CAMERA

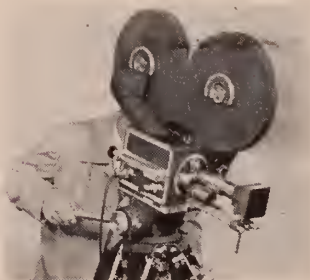
16mm Sound-on-Film recording "Home-Movie" Camera. Can be hand-held, weighs only 12½ lbs. Same film cost as silent camera. Uses "C" Mount lenses. 100 ft. daylight loading spools. View-Finder with large brilliant image, and interchangeable mattes for all lenses. Finder corrects for parallax. Mfr: Berndt-Bach, Inc. 7375 Beverly Blvd., Los Angeles 36, Calif. Price: Complete with Amplifier and Carrying Case \$695.00 list.

✓ "AURICON-PRO" SOUND CAMERA

16mm single-sysytem Sound-On-Film recording camera. Built-in galvanometer records variable-area sound-track on film for same cost as silent movies. Camera accepts standard "C" mount lenses. 200 ft. film capacity for 5½ minutes continuous shooting if desired. Completely sound-



proofed. Noise-reduction amplifier with 2 position mixer. Auricon erect-image view-finder with interchangeable mattes and automatic parallax correction. Free-head tripod extra. List price starts at \$1191.00.

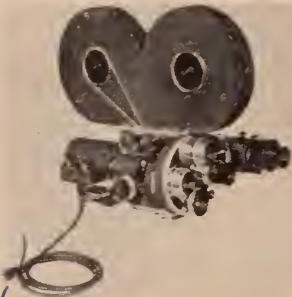


"AURICON 1200" SOUND CAMERA

Especially designed for long in-

DIRECTORY

terval recording. Up to 1200 ft. of 16mm sound for 33 minutes of continuous recording. Mfr: Berndt-Bach, Inc. Price: \$2860.00



B&H 35MM. PRO.

Standard Professional convertible at factory to 16mm. Normal speed (Type "B1") equipped with film mechanism registering film at aperture by means of two fixed stationary pilot pins. Operates at range of speeds from 0 to 26 picture frames per second without damage to film perforations and without disturbing positive register of each picture frame. Focusing system provides means for inspecting full area of picture frame, when film is replaced with a ground glass. Viewfinder produces visible image of scene while camera is operating. Mfr: Bell & Howell Co.



MAURER 05

Professional camera. Precision high-power focusing system, large viewfinder and clear-glass direct-through-the-lens viewing system. All controls and indicators are at hand and in view from shooting position behind viewfinder. Intermittent movement and gate are so designed they do not depend upon perforation accuracy to produce perfect registration. Mfr: J. A. Maurer, Inc. Price: \$3650.



MITCHELL PROFESSIONAL

"Rack-over" mechanism permits focusing through photographic lens without disturbing lens position. Erect image focusing telescope built in camera door provides five and ten power magnification. Movement permits high speed as well as normal speed work. Main shaft operates on ball bearings. Built-in hand dissolve incorporates graduated segment and miniature shutter. Film magazine with frictionless light trap removable and designed to use standard film core. Built-in Veeder footage counter and single frame counter. 4-lens turret accommodates any type lens from 15mm. up. Mfr: Mitchell Camera Corp. Price: \$5000, plus F.E.T.



MORTON SOUNDMASTER

Single system sound camera, complete with power pack, amplifier and microphone. Mfr: The Morton Co. Price: \$495.

CAMERA REPAIRS

Cameracraft Inc.

CARRYING CASES (Camera)

Arel, Inc.
Barnett & Jaffe
Bell & Howell Co.
Berndt-Bach Inc.
Briskin Camera Co.
Calhoun Co.
Cinklox Camera Co.
Compco Corp.
DeJur-Amsco Corp.
Durable Fibre Sample Case Co.
Eastman Kodak Co.
Elgin Leather Goods & Camera Case Co.

Empire M. P. Screen Co.
Emmet Mfg. Corp.
Fischer Photo Products
Arthur H. Hart
Hinson Mfg. Co.
Imperial Case Co.
Lefkowitz & Bros. Inc.
J. A. Maurer Inc.
Mitchell Camera Corp.
P. J. Mueller & Sons
Paillard Products
Par Products Corp.
J. B. Perrin & Co.
Rodgers Bellows Inc.
Service Mfg. Co.
E. H. Stone
Superior Leather Shop
Universal Camera Corp.

CARRYING CASES (Editors & Splicers)

Bell & Howell Co.
Eastman Kodak Co.
Franklin Photographic Industries Inc.

P. H. Mueller & Sons
Louis Lefkowitz & Bros.
Rodgers Bellows Inc.
Ruko Co.
Superior Leather Shop

CARRYING CASES (Exposure Meter)

Burke & James Inc.
Compco Corp.
DeJur-Amsco Corporation
Elgin Leather Goods & Camera Corp.

Elkay Photo Products, Inc.
Fischer Photo Products
General Electric Corp.
Hinson Mfg. Co.
Imperial Case Co.
Louis Lefkowitz & Bro. Inc.
P. J. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Company
Service Mfg. Co. Inc.
Superior Leather Shop
Weston Elec. Instr. Co.

CARRYING CASES (Filter)

L. R. Biber Co. Inc.
Burke & James Inc.
Chess-United Co. Inc.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Elgin Leather Goods & Camera Case Corp.
Enteco Industries
Fischer Photo Products
Louis Lefkowitz & Bro. Inc.
P. H. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Company
Service Mfg. Co. Inc.
Superior Leather Shop
Tiffen Mfg. Co.

CARRYING CASES (Lens)

Burke & James, Inc.
Burkhardt, The, Co.
Chess-United Co. Inc.
Durable Fibre Sample Case Co.

Ednalite Optical Co. Inc.
Elgin Leather Goods & Camera Case Corp.
Fiberbilt Case Co.
Fischer Photo Products
Gundlach Mfg. Corp.
Louis Lefkowitz & Bro. Inc.
Morton Co.
Mueller & Son, P. H.
J. B. Perrin & Co.
Ruko Company
Rodgers Bellows Inc.
Service Mfg. Co., Inc.
Superior Leather Shop

CARRYING CASES (Lighting Equipment)

Acme-Life Mfg. Co.
American Speedlight Corp.
Bardon Mfg. Co. Inc.
Burke & James, Inc.
Britelite Distributors, Inc.
Compco Corp.
Durable Fibre Sample Case Co.
Empire M. P. Screen
Erpen, Beck & Segessman
Fiberbilt Case Co.
Grover Photo Products
Jen-Products Co.
Louis Lefkowitz & Bro. Inc.
Lumex, Inc.
P. H. Mueller & Sons
Otto K. Olesen Co.
Rodgers Bellows Inc.
Ruko Co.
J. H. Smith & Sons
Sunray Photo Co. Inc.
Superior Leather Shop

CARRYING CASES (Movie Projector)

Apex Case Inc.
Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Britelite Distributors, Inc.
Compco Corp.
DeJur Amsco Corp.
Durable Fibre Sample Case Co.
Eastman Kodak Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Imperial Case Co.
Louis Lefkowitz & Bro. Inc.
Lishing Products
P. H. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Company
S & D Mfg. Co.
Superior Leather Shop
Victor Animatoograph Corp.

CARRYING CASES (Screen)

Bardon Mfg. Co.
L. R. Biber Co. Inc.
Britlite Distributors
Durable Fibre Sample Case Co.
Emoire M. P. Screen Co.
Lishing Products
Rodgers Bellows Inc.
Superior Leather Shop

CARRYING CASES (Tripod)

Albert Specialty Co.
Bardon Mfg. Co.
Bell & Howell Co.
L. R. Biber Co. Inc.
Britelite Distributors
Durable Fibre Sample Case Co.
Eastman Kodak Company
Emoire M. P. Screen Co.
Eroen, Beck & Segessman
Fiberbilt Case Co.
Imperial Case Co.
Quick-Set Inc.
Ruko Company
Service Mfg. Co. Inc.
Strobo Research
Superior Leather Shop

CASES (Film Shipping)

Comoco Corp.
Durable Fibre Sample Case Co.
Empire M. P. Screen Co.
Fiberbilt Case Co.
Gateway Productions Inc.
Nega-File Co.
Neumade Productions Corp.
Pausin Mfg. Co.
Perfection Sample Case Co.

CEMENT (Film)

Anso
Arel, Inc.
Bell & Howell Co.
Craig Mfg. Co.
Eastman Kodak Co.
Falbrook Photo Supply Corp.
General Photo Supply Co.
Inventions, Inc.
Kin-O-Lux, Inc.
Mansfield Industries, Inc.
Merix Chemical Co.
National Chemical Co.
Neumade Products Corp.
Rosco Laboratories
Superior Bulk Film Co.

CHEMICALS

Anso
Arel, Inc.
Eastman Kodak Co.
Eagle Photo Supply
Edwal Laboratories
Foto Products Co.
H. Gartenberg & Co.
General Photo Supply
G. Gennert Inc.
Grant Photo Products
Philip A. Hunt Co.
A. R. Maas Chemical Co.
Mallinckrodt Chemical Works
Merck & Co. Inc.
National Chemical Co.
Urell Inc.

CHEMICALS (Color Processing)

Anso
Eastman Kodak Co.
General Photo Supply Co.
Philip A. Hunt Co.
Mallinckrodt Chemical Works
Merix Chemical Co.
Urell, Inc.

CHEMICALS (Direct Positive)

Arel, Inc.
Atkinson Laboratory
Eastman Kodak Co.
G. Gennert
Philip A. Hunt Co.
Mallinckrodt Chemical Works
Marks & Fuller Inc.
Merix Chemical Co.
Urell, Inc.

CHEMICALS (Fixing Preparations)

Ace Photo Laboratories
Anso
Atkinson Laboratories
DuPont Co. Inc.
Eastman Kodak Co.
Edwal Laboratories
FR Corporation
Lightning Photo Products
Mon-Blanc Chemical Labs.

CHEMICALS (Prepared Intensifiers)

Anso
Burke & James, Inc.
Curio Photo
Eastman Kodak Co.
G. Gennert Inc.
Jas. H. Smith & Sons Corp.
Urell, Inc.

CHEMICALS (Prepared Reducers)

Anso
Atkinson Laboratory
Dyacol Products Lab.
Eagle Photo Supply Co.
Eastman Kodak Co.
Jamieson Products Co.
Lockrey Co. Photo Products Div.
Urell, Inc.

CHEMICALS (Reversal)

Atkinson Laboratory
Eastman Kodak Co.
Fromader Genera Co.
Hollywoodland Studios
Philip A. Hunt
Mallinckrodt Chemical Works
Merix Chemical Co.
National Bulk Film Co.
Superior Bulk Film Co.
Urell, Inc.

CHEMICALS (Sensitizers)

Arel, Inc.
D. U. C. Labs. Inc.
G. Gennert
Mallinckrodt Chemical Works
Merix Chemical Co.

CHEMICALS (Toners)

Anso
Eastman Kodak Co.
Edwal Labs. Inc.
Fromader Genera Co.
Grant Photo Products
Urell, Inc.

CLEANING DEVICES (Film)

Eastman Kodak Co.
Fisher Mfg. Co.
Franklin Photographic Industries
Fromader Genera Co.
Neumade Products Corp.

COLOR METERS

Ashcraft Automatic Control Co.
Harrison & Harrison
Photo Research Corp.
Stein Photo Distributors

DARKROOM SINKS

Artisan Guild
S. Blickman, Inc.
Chicago Camera Co.
Oscar Fisher Co. Inc.
Leedal Stainless Steel Products
Wendnagel & Co.

DENSITOMETERS

Eastman Kodak Co.
Photovolt Corporation
Weston Elec. Instr. Corp.

DESENSITIZERS

Anso
Eastman Kodak Co.
Fromader Genera Co.
Inventions Inc.

DEVELOPERS

(Prepared Film)

Alburger Research Prod. Co. Inc.
Anso
Arel, Inc.
Atkinson Laboratories
Chemipure Laboratories
Ciner Chemical Refining Co. Inc.
Curtis Laboratories Inc.
DuPont Inc.
Eastman Kodak Co.
Edwal Laboratories Inc.
FR Corp.
G. Gennert Inc.
Germain Photo Specialties
Graphic Economy Developer Co.
Philip A. Hunt Co.
Ingraham Research Laboratories
Lightning Photo Products
Mallinckrodt Chemical Works
Merix Chemical Co.
MoniBlanc Chemical Co.
National Chemical Co.
Shannon Luminous Materials Co.
Urell, Inc.

DEVELOPING DRUMS

Brown Coating & Equip. Co.
Fromader Genera Co.
Superior Bulk Film Co.

DAVELOPING RACKS

(Movie Film)

Brown Coating & Equip. Co.
Burke & James, Inc.
Oscar Fisher Co. Inc.
Fromader Genera Co.
Flexon Mfg. Co.
Leedal Stainless Steel Prod. Co.
Superior Bulk Film Co.

DEVELOPING TANKS

(Movie Film)

Albert Specialty Co.
Alsop Engineering Corp.
Brown Coating & Equip.
Burke & James, Inc.
Ednalite Optical Co. Inc.
Oscar Fisher Co. Inc.
Flexon Mfg. Co.
Goetz & Ruschmann
Imagineering Assoc. Inc.
Morse Instrument Co.
Micro Record Co.
Petrov Photographic Tech. Service
Stapp & Thrush Mfg. Co. Inc.

DIFFUSION SCREENS

DISSOLVE

(Automatic)

(See Lighting Equipment)

Joseph Yolo
Par Products Corp.

DRYERS (Film)

Aldine Paper Co.
Allied Lab. Instruments
American Products Co.
Anso
De Mornay Budd, Inc.
Oscar Fisher Co. Inc.
Fromader Genera Co.
General Photographic Supply Corp.
Ingraham Research Labs.
Merix Chemical Co.
Micro Record Co.
Morse Instrument Co.
Pako Corp.

DRYING AGENTS

Anso
O. S. Braunstein
Curio Photo
Davidson Chemical Co.
Eagle Photo Supply Co.
Ingraham Research Labs.
Merix Chemical Co.
National Chemical Co.
Stineman System

DYES (Photographic)

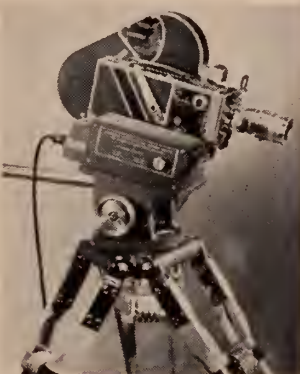
Alden Mfg. Labs.
Anso
Bachmeier & Co.
Craig Mfg. Co.
Dyocol Products Lab.
Eastman Kodak Co.
Fromader Genera Co.
C. L. Santos Mfg. Co.
Webster Brothers Labs.

EDITING & TITLING SERVICE

(See Titling Service)

ELECTRIC DRIVES FOR CINE CAMERAS

Bell & Howell Co.
Berndt-Bach Inc.
Custom-Built Camera Access. Co.
Arthur H. Hart
Imagineering Assoc. Inc.
Par Products Corp.
Wm. A. Randall
Revere Camera Co.
Stevens Engineering Co.

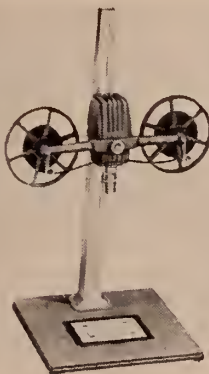


AURICON SYNCHRONOUS MOTOR DRIVE

For the Cine-Kodak special camera for 115-volt 60 cycle AC. Drives the camera at exactly 24 frames a second in synchronism with sound recording equipment. Complete with 10-inch molded rubber power cord and instructions. Weight 5 1/2 pounds. Mfr: Berndt-Bach, Inc. Price \$145.00 list.

ENLARGERS (8mm Movie Frame)

Diamant Mfg. Corp.
Federal Mfg. & Eng. Corp.
Mounties, Inc.
Moviecraft Co.
Micro Record Co.



REVERE Cine Graphic ENLARGER VIEWER Model E 216

Movie frame enlarger and editing viewer for 16mm movie film. Makes beautiful enlarged prints from 16mm color or black-and-white film. Uses new Gevaert patented Diaversal paper to produce rich, deep-toned pictures at low cost of about 3c a print depending on size. Complete prints are produced in about five minutes without need of negatives. Large, bright projected picture on baseboard makes frame selection asy, as film is run through on hand-cranked reels. Excellent for editing purposes when used with splicer. Mfr: Revere Camera Co. Price: Complete with kit, \$49.50. Additional packages of Revere Diaversal Paper 90c to \$2.50, depending on size and quantity. Complete set of chemicals, \$2.50.

ENLARGERS (16mm Movie Frame)

Diamant Mfg. & Eng. Corp.
Federal Mfg. & Eng. Corp.
Revere Camera Co.
Moviecraft Co.
Testrite Instrument Co. Inc.

EXPOSURE CALCULATORS & GUIDES

Anso
Bardwell & McAlister Inc.
DeJur-Amsco Corp.
Eastman Kodak Co.
Grover Photo Products
Jen Products Co. Inc.
Paul S. Martin
Ver Halen Publications
Willoughbys

EXPOSURE METERS



AMERLINE

Model LM-112, extinction type. Black plastic case with dials of etched aluminum. Meter calibrated for film speeds from 1.5 to 200 and for exposures 8 hours to 1/1000 second, at lens openings of f/1.4 to f/32. Mfr: Amerline, Inc. Price: \$1.95 inc. FET.



DeJUR DUAL PROFESSIONAL "LIFETIME" EXPOSURE METER

Features: fool-proof simplicity; for indoors and outdoors; color or b/w; still or movie cameras; combination reflected and incident light meter without gadgets; most sensitive meter available for dim light; automatic scale shift for incident light readings; one-hand operation; "ruggedized" movement; lifetime guarantee: any defects in workmanship or material will be remedied free during life of meter (except transportation). Mfr: DeJur Amsco Corp., 4501 Northern Blvd., Long Island City, N. Y. Price: \$24.50. Leather Zipper Case for D. P. Lifetime \$2.00.



DW-58

Photoelectric. 3 ranges of light sensitivity. Measures reflected or

incident light. 3 meters in one exposure meter, darkroom meter for enlarging and printing, and illumination meter for checking lighting. One-hand operation. Sharply directional. Shock-proof built. Easy-to-read dial figures. Mfr: General Electric Co. Price: \$19.95.



PR-1

Photoelectric. Accurate readings for stills or movies, in color or b/w. Attachment enables reading of incident light indoors or outdoors. Mfr: see above. Price: \$32.50, including attachment.



NORWOOD DIRECTOR EXPOSURE METER

A truly incident light meter with the patented "photosphere". This meter was originally designed and is used in all the Hollywood Studios. It is now furnished with the Photogrid and Photodisks both accessories to convert the meter into straight foot candle movement or candles per square foot. Mfr: Director Products Corp. Price: \$31.95, inc. excise tax of \$2.00.



SKAN SM-1

Photoelectric. Small size. All-inclusive range for normal use, simplicity and accuracy. Special computer markings and memo card (exclusively for movie users) Mfr: G-M Laboratories, Inc. Price: \$14.95, inc. tax and case.



DIRECTORY

SKAN SM-2

Photoelectric with viewfinder and twin scale. Sae restricted light acceptance on both high and low sensitivity scales. Special computer marking and memo card (exclusively for movie use). Mfrgr: see above. Price: \$24.95, inc. tax and case.



MASTER II CINE'

Model 736. Vest-pocket size. Accurate indication in low light as well as measurements in high brightness. Limited viewing angle, sees only what camera sees. Sealed photocell keeps injurious moisture out. Exclusive exposure control dial Weston System. Separate high and low light scales. Mfrgr: Weston Electrical Instrument Corp. Price: \$29.67.



WESTON CADET

Weston instrument movement and Photronic cell. Shutter and diaphragm settings for all general amateur photography with either still or motion picture cameras and for color film and b/w film. Measures reflected or incident light. Mfrgr: Weston Electrical Instrument Corp. Price: \$21.50.

EXTENSION TUBES (Lens)

Baco Accessories
Burke & James
Hall-Barkun Instruent Co. Inc.
Arthur H. Hart
Enteco Industries
E. Leitz Inc.
Stevens Engineering Co.
Techni-Service
Tikern Corp.

FADES (Chemical)

Craig Mfg. Co.

FADING DEVICES

Bardwell & McAlister, Inc.
Bolsley Corporation of America
H. C. E. Mfg. Co.
Arthur H. Hart
Moviecraft Co.

FILM CLEANERS

Alden Mfg. Lab.
Arel Inc.
Bell & Howell Co.
L. R. Biber & Co. Inc.
Camera Specialty Corp.
Craig Mfg. Co.
Durr Products
Dyacol Products Labs.
Eastman Kodak Co.
Edwal Labs
Falbrook Photo Supply Corp.
Fisher Mfg. Co.
Franklin Photographic Industries
General Photo Supply Co.
R. D. Hanish Co.
Inventions Inc.
Kimac Co.
Mansfield Industries
Lockrey Co. Photo Products Div.
Merix Photo Co.
National Chemical Co.
Neumade Products Co.
Peerless Film Processing Corp.
Rosco Labs.
C. L. Santos Mfg. Co.
Union Carbide & Carbon Co.
Urell, Inc.

FILM CLEANERS (Color)

Craig Mfg. Co.
Durr Products

Eastman Kodak Co.
Edwal Labs. Inc.
Falbrook Photo Supply Corp.
R. D. Hanish Co.
Merix Chemical Co.
Neumade Products
Peerless Film Processing Corp.
Rosco Labs.

FILM CLEANING CLOTH

Merix Chemical Co.
Neumade Products Corp.

FILM FILING RACKS

Howard B. Marks Co.
Neumade Products Corp.

FILM PRESERVATIVES

R. D. Hanish Co.
Kin-O-Lux Inc.
Merix Chemical Co.
Rosco Labs.
Weimet Film Co. Inc.

FILM PRESERVATION PROCESS

R. D. Hanish Co.
Peerless Film Processing Corp.
Vacumate Corp.

FILM SUBJECTS

(Key: so—sound; si—silent)
(16—16mm; 8—8mm)

CARTOONS

Bailey Films, Inc. (8-16 so si)
British Information Serv. (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures (16 so)
Counreya Productions (8-16 so si)
Eastin Picture Co. (16 so)
Excel Movie Products Inc. (8-16 si)
Film Highlights (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (16 so)
Nu-Art Films (8-16 so si)
Official Films (8-16 so si)
John Ott Picture Inc. (8-16 so si)
Pictorial Films, Inc. (8-16 so si)
Sterling Films, Inc. (8-16 so si)

COMEDIES

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures Corp. (16 so)
Counreya Productions (8-16 so si)
Easton Pictures Corp. (16 so)
Excel Movie Products Inc. (8-16 si)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films Inc. (8-16 so si)
Nu-Art Films (8-16 so si)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Post Pictures (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so)

CONCERT MUSICALS

Abelard Educational Films, Inc. (16 so)

Astor Pictures Corp. (16 so)
Brandon Films, Inc. (16 so)
Commonwealth Pictures Corp. (16 so)

Criterion Productions (16 so)
Eastin Pictures Co. (16 so)
Gateway Productions, Inc.
Hoffberg Productions (16 so)
Hollywood Film Enterprises (16 so)
International 16mm Corp. (16 so)
Nu-Art Films (16 so)
Official Films (16 so)
John Ott Pictures Inc. (16 so)
Pictorial Films, Inc. (16 so)
Post Pictures Inc. (16 so)
Sterling Films, Inc. (16 so)
Swank Motion Pictures Inc. (16 so)
United World Films (16 so)

DOCUMENTARY

Academy Films (16 so)
Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Brandon Films, Inc. (16 so)
British Information Services (16 so)
Castle Films (8-16 so si)
China Film Enterprises of America Inc. (16 so si)
Commonwealth Pictures Corp. (16 so)
Counreya Productions (8-16 so si)
Dudley Pictures Corp. (8-16 so si)

Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Foundation Films Corp. (16 si)
Gateway Productions Inc.
Hawley-Lord Subjects (16 so si)
Hoffberg Productions Inc. (16 so)
Hollywood Film Enterprises (16 so)
Library Films Inc. (16 so)
March of Time (8-16 so si)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Sherman Plan Inc. (16 so)
Sherwood Pictures Corp. (8-16 si)
Sterling Films Inc. (8-16 so si)
United World Films (8-16 so si)
World in Color Productions (8-16 si)

EDUCATIONAL

Abelard Educational Films Inc. (16 so)
Astor Pictures Corp. (16 so)
Bailey Films Inc. (16 so)
Brandon Films Inc. (16 so)
British Information Services (16 so)
Castle Films (8-16 so si)
Celluloid College (8-16 so si)
China Film Enterprises (16 so si)
Churchcraft Pictures (16 so)
Commonwealth Pictures Corp. (16 so)
Coronet Films
Counreya Productions (8-16 so si)
Dudley Pictures Corp. (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Gateway Productions, Inc.
Hawley-Lord Film Subjects (16 so si)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (16 so)
International 16mm Corp. (16 so)
Library Films (16 so)
March of Time (8)
McGraw Hill Book Co. (16 so)
Nu-Art Films (16 so si)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films Inc. (16 so)
Post Pictures (8-16 so si)
Religious Film Assn. (16 so si)
Sherman Plan Inc. (16 so)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
United World Films (8-16 so si)
World in Color Productions (8-16 si)

FEATURES

Acus Pictures Corp. (16 so)
Astor Pictures Corp. (16 so)
Brandon Films, Inc. (16 so)
Commonwealth Pictures Corp. (16 so)
Counreya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films Inc. (16 so)
Nu-Art Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Pictorial Films Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Edwin Schnatz (16 so)
United World Films (8-16 so si)

MUSICALS

Abelard Education Films Inc. (16 so)
Astor Pictures Corp. (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures Corp. (16 so)
Counreya Productions (16 so)
Criterion Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Film Highlights Inc. (16 so)
Gateway Productions Inc.
Hoffberg Productions Inc. (16 so)
Hollywood Film Enterprises (16 so)
Library Films Inc. (16 so)
Martin Murray Prods. Inc. (16 so)
Nu-Art Films (16 so)
Official Films (16 so)
John Ott Pictures Inc. (16 so)
Pictorial Films, Inc. (16 so)
Post Pictures (8-16 so si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (16 so si)
Swank Motion Pictures Inc. (16 so)

NEWSREELS

Castle Films (8-16 so si)
Counreya Productions Inc. (8-16 so si)
Library Films, Inc. (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)

NOVELTIES

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Best Movie of Month (8-16 so si)
Castle Films (8-16 so si)
Comedy House (16 so)
Counreya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Exciting Films (8-16 so si)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions, Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
World in Color Productions (8-16 si)

OLD FASHIONED MOVIES

Astor Pictures Corp. (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Eastin Pictures Co. (16 so)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 si)
John Ott Pictures Inc. (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Sterling Films, Inc. (8-16 so si)

OPERATIC

Official Films (16 so)

PATRIOTIC

Castle Films (8-16 so si)
Hoffberg Productions Inc. (16 so)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Inc. (8-16 so si)
World in Color Productions Inc. (8-16 si)

RELIGIOUS

Castle Films (8-16 so si)
Churchcraft Pictures (16 so)
Commonwealth Pictures Corp. (16 so)
Hack Productions (16 so)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (16 so)
Library Films Inc. (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Sterling Films Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so si)
United World Films (8-16 so si)

SPORTS

Bailey Films Inc. (8-16 so si)
Castle Films (8-16 so si)
Counreya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Excel Movie Products Inc. (8-16 si)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (8-16 so si)
Post Pictures Corp. (8-16 so si)
Skibo Productions Inc. (16 so)
Sterling Films Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so si)

TRAVEL

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
British Information Services (16 so)
Castle Films (8-16 so si)
China Film Enterprises (16 so)
Commonwealth Pictures Corp. (16 so)
Counreya Productions (8-16 so si)
Criterion Films (16 so si)
Dudley Pictures Corp. (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Gateway Productions Inc.
Hoffberg Productions (16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films Inc. (16 so)

FILM CHART

DIRECTORY 8-16MM FILM

FILM WIDTH	NAME	SENSI TIVITY	A.S.A. EXPOSURE INDEX		GENERAL ELECTRIC SPEEDS		WESTON SPEEDS		LENGTH & PACKAGING
			Day	Tung.	Day	Tung.	Day	Tung.	
8MM B&W Dbl.	ANSCO								
	Triple S Pan Reversible.....	Pan	100	80	125	100	100	64	25 ft. rolls
	Hypan Reversible.....	Pan	40	32	48	40	32	24	25 ft. rolls
	DASSONVILLE								
	Dassonville Type 40 (Rev.).....	Pan	50	....	....	....	40	....	25, 100 ft. rolls
	Dassonville Type 80 (Rev.).....	Pan	100	....	....	....	80	....	25, 100 ft. rolls
	EASTMAN								
	Super-X Panchromatic (Rev.).....	Pan	40	32	48	40	32	24	25 ft. & magazine
	Panchromatic (Rev.).....	Pan	10	8	12	10	8	6	25 ft. rolls
	GEVAERT								
	Super Pan Reversal.....	Pan	80	64	100	80	80	64	25 ft. rolls
	Micro Pan Reversal.....	Pan	10	6	12	8	10	6	25 ft. rolls
	KIN-O-LUX								
	No. 2 Reversal.....	Blue	16	....	18	....	12	....	25 ft. rolls
	No. 3 Reversal.....	Pan	64	50	75	64	50	40	25 ft. rolls
	Gold Seal Reversal.....	Pan	....	125	....	150	....	100	25 ft. rolls
	TV		64	50	75	64	50	40	25 ft. rolls
	SOLAR								
	Type 12 (Rev.).....	Ortho	16	....	16	....	12	....	30 ft. rolls
	Type 24 (Rev.).....	Pan	32	20	32	24	24	16	30 ft. rolls
	Type 100 (Rev.).....	Pan	125	80	150	100	100	64	30 ft. rolls
	SUPERIOR BULK FILM								
	Superpanex No. 24 (Rev.).....	Pan	32	....	....	....	24	16	25 ft. rolls
	Superpanex No. 64 (Rev.).....	Pan	80	....	....	....	64	40	25 ft. rolls
	Superior Regular (Rev.).....	Ortho	10	....	....	....	....	....	25 ft. rolls
	Superior Plus (Rev.).....	Ortho	16	....	16	....	12	3	25 ft. rolls
8mm Color Dbl.	DYNACOLOR								
	Dynacolor Daylight Type.....		10	4	12	5	8	3	25 ft. rolls
	Dynacolor Tungsten Type.....		10	16	12	20	8	12	25 ft. rolls
	EASTMAN								
	Kodachrome Daylight Type.....		10	4	12	5	8	3	25 ft. & magazine
	Kodachrome Type A (Photoflood).....		10	16	12	20	16	8	25 ft. & magazine
16mm B&W	ANSCO								
	Triple S Pan Reversible.....	Pan	100	80	125	100	100	64	50, 100, 400 ft. rolls
	Hypan Reversible.....	Pan	40	32	48	40	32	24	50, 100, 400 ft. rolls
	Supreme Negative.....	Pan	50	32	64	40	32	24	100, 200 ft. rolls
	DASSONVILLE								
	Dassonville Type 40 (Rev.).....	Pan	50	....	....	....	40	....	25, 100 ft. rolls
	Dassonville Type 80 (Rev.).....	Pan	100	....	....	....	80	....	25, 100 ft. rolls
	DU PONT								
	301 Pan (Neg.).....	Pan	64	40	80	50	50	32	100, 200 ft. Daylight Loading roll
	330 Pan (Rev.) Rapid.....	Pan	32	20	50	32	32	20	100, 200 ft. Daylight Loading roll
	314 Pan (Neg. or Rev.).....	Pan	40	25	50	32	32	20	100, 200 ft. Daylight Loading roll
	EASTMAN								
	Super-XX Panchromatic (Rev.).....	Pan	100	80	125	100	100	80	50, 100, 200 rolls; 50 ft. mag.
	Super-X Panchromatic (Rev.).....	Pan	40	32	48	40	32	24	50, 100, 200 rolls; 50 ft. mag.
	GEVAERT								
	Ultra Pan Reversal.....	Pan	80	64	100	80	80	64	100 ft. rolls
	Super Pan Reversal.....	Pan	25	16	32	20	24	16	100 ft. rolls
	Micro Pan Reversal.....	Pan	10	6	12	8	10	6	100 ft. rolls
	KIN-O-LUX								
	No. 1 Reversal.....	Blue	16	....	18	....	12	....	50, 100 ft. rolls
	No. 3 Reversal.....	Pan	64	50	75	64	50	40	50, 100 ft. rolls
	Gold Seal Reversal.....	Pan	....	125	....	150	....	100	50, 100 ft. rolls
	TV		64	50	75	64	50	40	50, 100 ft. rolls
	SOLAR								
	Type 12 (Rev.).....	Ortho	16	....	16	....	12	....	50, 100 ft. rolls
	Type 24 (Rev.).....	Pan	32	20	32	24	24	16	50, 100 ft. rolls
	Type 100 (Rev.).....	Pan	125	80	150	100	100	64	50, 100 ft. rolls
	SUPERIOR BULK FILM								
	Superpanex No. 24 (Rev.).....	Pan	32	....	....	....	24	16	50, 100 ft. rolls; 50 ft. mag.; 100, 400 ft. bulk
	Superpanex No. 64 (Rev.).....	Pan	80	....	....	....	64	40	50, 100 ft. rolls; 50 ft. mag.; 100, 400 ft. bulk
	Superior Regular (Rev.).....	Ortho	10	....	....	....	8	....	50, 100 ft. rolls
	Superior Plus (Rev.).....	Ortho	16	....	16	....	12	3	100, 400 ft. bulk
16mm Color	ANSCO								
	Anso Color Daylight Type.....		10	....	12	....	8	....	50, 100, 200 ft. rolls
	Anso Color Tungsten Type.....		....	12	....	16	....	12	50, 100, 200 ft. rolls
	DU FAY-CHROMEX								
	Dufay Color.....		12	10	15	12	10	8	50, 100 ft. rolls
	DYNACOLOR								
	Dynacolor Daylight Type.....		10	4	12	5	8	3	100 ft. rolls; 50 ft. magazines
	Dynacolor Tungsten Type.....		10	16	12	20	8	12	100 ft. rolls; 50 ft. magazines
	EASTMAN								
	Kodachrome, Daylight Type.....		10	4	12	5	8	3	50, 100, 200 rolls; 50 ft. mag.
	Kodachrome Type A (Photoflood).....		10	16	12	20	8	12	50, 100, 200 rolls; 50 ft. mag.

DIRECTORY

Nu-Art Film (16 so)
 Official Films (8-16 so si)
 John Ott Pictures Inc (8-16 so si)
 Sherman Plan Inc. (16 so)
 Sherwood Corp. (16 so)
 Skibo Productions Inc. (16 so)
 Sterling Films, Inc. (8-16 so si)
 Swank Motion Pictures (16 so si)
 World in Color Productions (8-16 si)

WESTERNS

Acus Pictures Corp. (16 so)
 Astor Pictures Corp. (16 so)
 Castle Films (8-16 so si)
 Comedy House (16 so)
 Commonwealth Pictures Corp. (16 so)
 Courneya Productions (8-16 so si)
 Criterion Productions (8-16 so si)
 Eastin Pictures Co. (16 so)
 Encyclopaedia Britannica Films (8-16 so si)
 Excel Movie Products Inc. (8-16 si)
 Film Exchange (8-16 si)
 Film Highlights Inc. (16 so)
 Hawley-Lord Film Subjects (16 so si)
 Hoffberg Productions (16 so)
 Hollywood Cinema Co. (8-16 so si)
 Hollywood Film Enterprises (8-16 so si)
 Library Films Inc. (16 so)
 Martin Murray Prods. (16 so)
 Nu-Art Films (16 so)
 Official Films (8-16 so si)
 John Ott Pictures Inc. (8-16 so si)
 Pictorial Films, Inc. (8-16 so si)
 Post Pictures Corp. (8-16 so si)
 Edwin Schnatz (16 so)
 Sherwood Pictures Corp. (8-16 si)
 Swank Motion Pictures Inc. (16 so si)
 United World Films (8-16 so si)
 World in Color Productions (8-16 si)
 Zenith Cinema Ser. Inc. (8-16 si so)

STEREO MOVIES

Horner-Cooley Produs.
FILM WINDER

Bell & Howell Co.
 Neumade Products Corp.

FILTER HOLDERS and SUNSHADE COMBINATIONS

Arel Inc.
 Associated Photo Products
 Baco Accessories
 Bardwell & McAlister, Inc.
 Bell & Howell Co.
 Burke & James, Inc.
 Burleigh Brooks Co.
 Camera Equipment Co.
 Camera Optics Mfg. Corp.
 Chess-United Co. Inc.
 Daylight Film Printer Sales Corp.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 G. Gennert Inc.
 C. P. Goerz Amer. Optical Co.
 Harrison & Harrison
 H C E Co. Inc.
 E. Leitz Inc.
 Mansfield Industries
 Miller Outcalt Co.
 Pioneer Scientific Corp.
 Polly Products Co.
 Ponder & Best Co.
 Regal Instrument Co. Inc.
 Rothco Mfg. Co. Inc.
 Techni-Service
 Tiffen Mfg. Corp.
 Tikon Corp.
 Warner Products Inc.
 Wheeler Enterprises Inc.

FILTER KITS

Arel Inc.
 Bell & Howell Co.
 Buhl Optical Co.
 Burke & James, Inc.
 Chess-United Co. Inc.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 Fallbrook Photo Supply Corp.
 Felix Distributing Co.
 Gallinger Brothers Inc.
 Harrison & Harrison
 H C E Co. Inc.
 Mansfield Industries
 Peter H. Mueller & Sons
 Ponder & Best
 Regal Instrument Co. Inc.
 Rothco Mfg. Co.
 Tiffen Mfg. Corp.
 Voss Photo Products Inc.
 Warner Products Inc.

FILTER MOUNTS and HOLDERS

Adam Archinal Corp.
 Arel, Inc.
 Bolsey Corp. of America

Burke & James, Inc.
 Camera Equipment Co.
 Camera Optics Mfg. Corp.
 Chess-United Co. Inc.
 Eagle Photo Supply Co.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Elgeet Optical Co. Inc.
 Enteco Industries
 Fallbrook Photo Supply Corp.
 Felix Distributing Co.
 C. P. Goerz Amer. Optical Co.
 Hall Barkan Instruments Inc.
 Harrison & Harrison
 Regal Instrument Co. Inc.
 Rothco Mfg. Co. Inc.
 Stevens Engineering Co.
 Stuart Thomson & Gordon Inc.
 Tiffen Mfg. Co.
 David White Co.

FILTERS (Black and White Film)

Anso
 Arel, Inc.
 Baco Accessories Co.
 Bell & Howell Co.
 Burleigh Brooks Co.
 Chess-United Co. Inc.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 Fallbrook Photo Supply Corp.
 Felix Distributing Co.
 Fish Schurman Corp.
 Gallinger Bros. Inc.
 C. P. Goerz
 Harrison & Harrison
 Instruments International Inc.
 Miller Optical Co. Inc.
 Miller Outcalt Co.
 Ponder & Best
 Rothco Mfg. Co.
 Stuart Thomson & Gordon Inc.
 Tiffen Mfg. Corp.
 Wollensak Optical Co.

FILTERS (Color Film)

Anso
 Arel, Inc.
 Bell & Howell Co.
 Chess-United Co. Inc.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 Fallbrook Photo Supply Corp.
 Fish Schurman Corp.
 Gallinger Bros. Inc.
 Harrison & Harrison
 Instruments International, Inc.
 Jen Products Co.
 Miller Optical Co. Inc.
 Miller Outcalt Co.
 Mimosa American Corp'n
 Optex Corporation
 Ponder & Best
 Regal Instrument Co. Inc.
 Rosco Laboratories
 Rothco Mfg. Co. Inc.
 Stuart, Thompson & Gordon, Inc.
 Tiffen Mfg. Corp.
 David White Co.
 Wollensak Optical Co.

FILTERS (Monotone)

Chess-United Co. Inc.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 Fish Schurman Corp.
 Harrison & Harrison
 Mansfield Industries
 Optex Corp.
 Reoal Instrument Co. Inc.
 Wollensak Optical Co.

FILTERS (Polarizing)

Bell & Howell Co.
 Buhl Optical Co.
 Eastman Kodak Co.
 Enteco Industries
 Instruments International, Inc.
 Kin-O-Lux Inc.
 Optex Corp.
 Pioneer Scientific Corp.
 Polaroid Corp.
 Regal Instrument Co. Inc.
 Stuart Thomson & Gordon, Inc.
 David White Co.

FILTERS (Special Effect)

Display Lighting Co.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 Gallinger Bros. Inc.
 C. P. Goerz
 Harrison & Harrison
 Instruments International, Inc.
 Mansfield Industries
 Optex Corp.
 Regal Instrument Co.
 Stuart Thomson & Gordon, Inc.

FILTERS (Variable for Color Control)

Display Lighting Co.
 Fish Schurman Corp.
 Gallinger Bros. Inc.
 Harrison & Harrison
 Optex Corp.

Regal Instrument Co. Inc.
 Rosco Labs.
 Stuart Thomson & Gordon, Inc.

FINDERS (Cine Camera)

Bell & Howell Co.
 Berndt-Bach Co.
 Burke & James, Inc.
 Grover Photo Products
 Arthur H. Hart
 Maier Hancock Co.
 Mansfield Industries
 Par Products Corp.

FOCUSER (Thru Lens)

Bell & Howell Co.
 Hugo Meyer Co.
 Par Products Corp.
 Revere Camera Co.
 Wolk Camera Co.

FOCUSER (Ultra)

Hollywood Cine Products

FOOT SWITCHES

Camera Specialty Co.
 Eastman Kodak Co.

GADGET BAGS

L. R. Biber Co.
 Burke & James, Inc.
 Craig Leather Products
 Eastman Kodak Co.
 Emmet Mfg. Co.
 Louis Lefkowitz & Bro. Inc.
 P. H. Mueller & Sons
 J. B. Perrin & Co.
 Ruko Co.
 Service Mfg. Co.
 Williams, Brown & Earle Inc.

LAMPS (Exciter Sound Equipment)

Bell & Howell Co.
 Berndt-Bach Inc.
 Calhoun Co.
 Eastman Kodak Co.
 General Electric Co.
 Radiant Lamp Corp.
 Radio Corp. of America
 Wabash Corp.
 Westinghouse Elec. Corp.

LEADER (Film)

Neumade Products Corp.

LENS ADAPTERS

Hall Barkan Instruments
 D. Paul Shull

LENS BRUSHES

Arel, Inc.
 Baco Accessories
 Eastman Kodak Co.
 Miller Outcalt Co.

LENS CAPS

Albert Specialty Co.
 Baco Accessories Co.
 Burke & James, Inc.
 Enteco Industries
 Ruko Co.

LENS COATING

Acra Instruments
 Burke & James, Inc.
 Burleigh Brooks Co.
 Ray Campbell Co.
 Camera Services Co.
 Chemoptics, Inc.
 Elgeet Mfg. Co. Inc.
 Enteco Industries Co.
 Fish-Schurman Corp.
 Gundlach Mfg Corp.
 Labcote
 La Croix Optical Co.
 Lockrey Co.
 MacCollister & Campbell
 Merix Chemical Co.
 Mills Photographic Eng. Co.
 Optical Coating Laboratory
 Pacific Universal Prod. Corp.
 Petrov Photographic Tech. Serv.
 Simpson Optical Mfg. Co.
 A. W. Sturr Industries
 Techni-Service Co.
 Universal Development Co.

LENS CLEANERS

Arel, Inc.
 Bell & Howell Co.
 Craig Mfg. Co.
 Camera Specialty Co., Inc.
 Diamant Mfg. Corp.
 Eastman Kodak Co.
 Mansfield Industries
 Merix Chemical Co.
 Rosco Labs.
 Simpson Optical Mfg. Co.

LENS CONVERSION

Hall-Barkan Ints., Inc.
 Howard B. Marks Co.

LENS MOUNTINGS

Hall-Barkan Instruments

LENS SHADES

Baco Accessories
 Bell & Howell Co.
 Berndt-Bach Inc.
 Burke & James Inc.
 Burleigh Brooks Co.
 Camera Optics Mfg. Corp.
 Chess-United Co., Inc.

Eagle Photo Supply Co.
 Eastman Kodak Co.
 Ednalite Optical Co., Inc.
 Elgeet Mfg. Co.
 Enteco Industries
 C. P. Goerz Amer. Optical Co.
 Gundlach Mfg. Corp.
 Harrison & Harrison
 H C E Co. Inc.
 E. Leitz Inc.
 Miller-Outcalt Co.
 Pioneer Scientific Corp.
 Polly Products Co.
 Ponder & Best
 Regal Instrument Co.
 Rothco Mfg. Co.
 Techni-Service
 Voss Photo Products Inc.
 David White Sales Co.
 Wollensak Optical Co.

LENS SHADES (Combination) FILTER HOLDERS

Arel, Inc.
 Associated Photo Prod. Inc.
 Baco Accessories Co.
 Bardwell & McAllister, Inc.
 Bell & Howell Co.
 Burke & James Inc.
 Burleigh Brooks Co.
 Camera Equipment Co.
 Camera Optics Mfg. Corp.
 Chess-United Co. Inc.
 Eastman Kodak Co.
 Ednalite Optical Co. Inc.
 Enteco Industries
 C. P. Goerz Amer. Optical Co.
 Harrison & Harrison
 E. Leitz Co.
 Mansfield Industries
 Miller Outcalt Co.
 Polly Products Co.
 Ponder & Best
 Techni-Service
 Tiffen Mfg. Corp.
 Tikon Corp.
 Warner Products, Inc.

LENS TISSUE

Aldine Paper Co. Inc.
 Bell & Howell Co.
 Camera Specialty Co. Inc.
 Eastman Kodak Co.
 Rosco Laboratories
 A. Rosmarin
 Superfine Lens Cleaner
 Williams, Brown & Earle, Inc.
 Wollensak Optical Co.

LENSES (Supplementary)

Crown Lens Co.
 Gallinger Bros. Inc.
 Hollywood Cine Products
 Morton Co.

LIGHTING EQUIPMENT

Barn Doors
 Acme-Lite Mfg. Co.
 American Speedlight Corp.
 Bardon Mfg. Co.
 Bardwell & McAlister Inc.
 Brite Lite Distributors
 Display Lighting Inc.
 Golde Mfg. Co.
 Grover Photo Products
 Mole-Richardson Co.
 Otto K. Oleson
 Sun Ray Photo Co. Inc.
Boosters
 Grover Photo Products
 Heiland Research Corp.
Filters, Floodlight
 Bardwell & McAlister Inc.
 Rosco Labs.
Floodlights
 Acme-Lite Mfg. Co.
 American Products Co.
 American Speedlight Corp.
 Bardwell & McAlister Inc.
 Bell & Howell Co.
 Britelite Distributors
 Capitol Stage Lighting Co.
 Compco Corp.
 Display Lighting Inc.
 Eastman Kodak Co.
 Engineered Products Co.
 Grover Photo Products
 Lumex, Inc.
 Mole-Richardson Co.
 Morse Instrument Co.
 Otto K. Oleson Co.
 Photogenic Machine Co.
 Powell Products, Inc.
 Jas. H. Smith & Sons
 Sun Ray Photo Co., Inc.
 Testrite Instrument Co., Inc.
Footswitches
 Burke & James, Inc.
 Camera Specialty Co.
 Industrial Timer Corp.
 Truphoto Products
Reflectors & Clamps (Floodlight)
 Acme-Lite Mfg. Co.
 American Products Co.
 Arrowhead Inc.
 A. L. Bensen & Co.
 Britelite Distributors

LAMPS FOR INDOOR MOVIES

MANUFACTURER and LAMPS	WATTAGE	MEAN COLOR TEMP.	AVERAGE LIFE At 115 V IN HOURS	BASE & BURNING POSITION	LIST PRICE (less tax)
GENERAL ELECTRIC					
Photofloods					
No. 1	250	3400	3	Medium	.16
No. 2	500	3400	6	Medium	.30
No. 4	1000	3400	10	Mogul	1.20
PH/RFL2	500	3400	6	Medium	1.05
PH/RSP2	500	3400	6	Medium	1.20
PH/375/34R4	375	3400	4	Medium	1.25

FOR COLOR PHOTOGRAPHY WITH FILM COLOR-BALANCED FOR 3200° K.

3200 K Lamps					
A-23	250	3200	20	Medium	.40
A-23	250	3200	20	Medium	.40
PS-25	500	3200	60	Medium	.70
T-20	500	3200	30	Medium	2.75
T-20	500	3200	30	Medium Pf.	3.00
T-20	500	3200	35	Medium Bi.	4.25
T-24	750	3200	30	Medium Bi.	5.00
T-20	1000	3200	35	Mogul	5.75
T-20	1000	3200	35	Mogul Pf.	6.15
G-40	1000	3200	35	Mogul	6.75
G-40	1000	3200	35	Mogul Pf.	7.15
G-40	1000	3200	35	Medium Bi.	7.00
PS-52	1000	3200	75	Mogul	4.00
PS-52	1500	3200	100	Mogul	5.50
G-48	2000	3200	60	Mogul Bi.	11.00
G-48	2000	3200	60	Mogul Bi.	12.00
G-48	2000	3200	60	Mogul Pf.	12.40

FOR COLOR FILM BALANCED TO DAYLIGHT

"CP" Lamps (3350)					
T-20	500	3350	8	Medium Bi.	4.25
T-24	750	3350	12	Medium Bi.	5.00
PS-52	2000	3350	15	Mogul	5.25
G-48	2000	3350	25	Mogul Bi.	10.00
T-64	5000	3350	75	Mogul Bi.	23.00
G-96	10,000	3350	75	Mogul Bi.	65.00

SPOTLIGHT LAMPS

T-10	200	.....	.....	Bay. Cd.	2.65
G-30	400	.....	.....	Medium	1.75
G-30	400	.....	.....	Medium Pf.	2.00

RADIANT LAMP CORP. SPOTLIGHT LAMPS

A-21	100	.....	200	Medium	.95
G-16½	100	.....	200	Bay. Cd.	.90
G-30	250	.....	200	Medium	1.40
G-30	250	.....	200	Medium Pf.	1.65
T-12	250	.....	200	Medium P. S.	4.50
T-20	250	.....	200	Medium Pf.	3.50
T-20	250	.....	200	Medium	3.35
G-30	400	.....	200	Medium	1.90
G-30	400	.....	200	Medium Pf.	2.15
G-40	500	.....	200	Mogul	2.60
T-12	500	.....	200	Medium P. S.	6.00
T-14	500	.....	200	Medium Bip.	5.50
T-20	500	.....	200	Medium Pf.	3.40
T-20	500	.....	500	Medium Pf.	3.20
T-12	750	.....	200	Med. Pref. Sktd	7.00
T-20	750	.....	500	Medium Pf.	5.00
G-40	1000	.....	200	Mogul	5.00
G-40	1000	.....	200	Mogul Pf.	5.40
G-48	1000	.....	200	Mogul Bi.	10.00
T-24	1000	.....	200	Mogul Bi.	11.50
G-40	1500	.....	200	Mogul	7.50
G-40	1500	.....	200	Mogul Pf.	7.90
T-24	1500	.....	200	Mogul Bi.	13.75
G-48	2000	.....	200	Mogul	12.00
G-48	2000	.....	200	Mogul Pf.	12.50
G-48	2000	.....	200	Mogul Bi.	11.00
G-48	2000	.....	200	Mogul	16.50
G-48	2000	.....	200	Mogul Pf.	16.90
T-30	2000	.....	200	Mogul Bi.	15.25

FLOODLAMPS

G-30	250	.....	800	Medium	1.40
G-30	250	.....	800	Medium Pf.	1.65
G-30	400	.....	800	Medium	2.15
G-30	400	.....	800	Medium Pf.	2.40
G-40	500	.....	800	Medium S.	2.20
G-40	500	.....	800	Mogul	2.35
T-20	500	.....	800	Medium Pf.	3.40
T-12	500	.....	800	Med. P. S.	6.00
T-14	500	.....	800	Medium Bip.	5.00
G-40	1000	.....	800	Mogul	5.00
G-40	1500	.....	800	Mogul	8.25
G-48	1500	.....	800	Mogul	9.25

WABASH-SYLVANIA Sylvania Superflood

No. 1	250	3400	3	Medium	.16
No. 2	500	3400	6	Medium	.30
No. 4	1000	3400	10	Mogul	1.20
No. R2	500	3400	6	Medium	.95

MADE OF DAYLIGHT BLUE FILTER GLASS: FOR USE WITH DAYLIGHT TYPE COLOR FILM

No. B1	250	4800	3	Medium	.30
No. B2	500	4800	8	Medium	.60
No. B4	1000	4800	10	Mogul	.60

WESTINGHOUSE PHOTOFLOOD LAMPS

No. 1	250	3400	3	Medium	.16
No. 2	500	3400	6	Medium	.30
No. 4	1000	3400	10	Mogul	1.20

DAYLIGHT BLUE GLASS FOR COLOR PHOTOGRAPHY

No. B1	250	4800	3	Medium	.30
No. B2	500	4800	6	Medium	.60
No. B4	1000	4800	10	Mogul	1.75
No. RFL-2	500	3400	6	Medium	.95
No. FSP-2	500	3400	6	Medium	1.10

DIRECTORY

Compco Corp.
Grover Photo Products
Jas. H. Smith & Sons
Techni-Service
Testrite Instrument Co., Inc.
Reflectors, Floodlight
Acme-Lite Mfg. Co.
Bardon Mfg. Co.
Compco Corp.
Eastman Kodak Co.
Grover Photo Products
Jas. H. Smith & Sons Corp.
Testrite Instrument Co.
Screens (Diffusion)
Acme-Lite Mfg. Co.
Bardwell & McAlister Co.
Capitol Stage Lighting Co.
Golde Mfg. Co.
Grover Photo Products
Mitchell Mfg. Co.
Rosco Labs.

Jas. H. Smith & Sons
Snoots
Acme-Lite Mfg. Co.
American Speedlight Corp.
Bardwell & McAlister Inc.
Britelite Distributors
Display Lighting Inc.
Golde Mfg. Co.
Grover Photo Products
Mole-Richardson Co.
Otto K. Olesen Co.
Photogenic Machine Co.
Spotlight Equipment
Arrowhead Inc.
Bardwell & McAlister Inc.
Bell & Howell Co.
Britelite Distributors
Capitol Stage Lighting Co.
Display Lighting Inc.
Golde Mfg. Co.
Grover Photo Products

Lumex Inc.
Mole-Richardson Co.
Otto K. Olesen Co.
Photogenic Machine Co.
Sun Ray Photo Co. Inc.
Testrite Instrument Co.
Stands (Follow Focus)
Bardon Mfg. Co. Inc.
Britelite Distributors Inc.
Circle (S) Products
Compco Corp.
Jas. H. Smith & Sons
Stands (Light)
Acme Lite Mfg. Co.
American Products Co.
Amer. Photographic Instr. Co.
Bardwell & McAlister Co.
Bell & Howell Co.
Britelite Distributors
Capitol Stage Lighting Co.
Compco Corp.

Display Lighting Inc.
Golde Mfg. Co.
Grover Photo Products
Lumex Inc.
Howard B. Marks & Co.
Otto K. Olesen Co.
Petrick Bros. Inc.
Photogenic Machine Co.
J. H. Smith & Sons Corp.
Strobo Research
Testrite Instrument Co.
Tikern Co.
Switches (Hi-Low)
Engineered Products Co.
Grover Photo Products
Industrial Timer Corp.
Voltage Control Units
Grover Photo Products
Industrial Timer Corp.
Natco Inc.

LENSES, CAMERA

Manufacturer	Mount	Focal Length	Speed	Price
BAUSCH AND LOMB				
8mm Animar	Screw	7.5mm*	F/2.5	\$47.88
Animar	Screw	12.7mm	F/2.8	23.92
Animar	Screw	14mm	F/1.9	60.96
Animar	Screw	15mm	F/1.5	128.92
Animar	Screw	25mm	F/2.7	54.84
Animar	Screw	37.5mm	F/3.5	60.96
16mm Animar	Screw	25mm*	F/2.7	28.88
Animar	Screw	25mm	F/2.7	on request
Animar	Screw	26mm	F/1.9	67.38
Animar	Screw	25mm	F/1.5	175.00
Animar	Screw	50mm	F/3.5	60.96
Animar	Screw	75mm	F/3.5	79.92
Animar	Screw	100mm	F/3.5	93.92
16mm Baltar	Barrel	15mm	F/2.3	169.17
Professional Baltar	Barrel	17.5mm	F/2.3	169.17
Baltar	Barrel	20mm	F/2.3	169.17
Baltar	Barrel	25mm	F/2.3	169.17
Baltar	Barrel	35mm	F/2.3	175.00
BELL & HOWELL CO.				
8mm Lumax	Screw	1"	F/1.9	\$85.17
Telate	Screw	1.5"	F/3.5	81.67
Telate	Screw	2"	F/3.5	76.42
Super Comat	Screw	1 1/2"	F/1.9	73.00P.T.
16mm Amsix	Screw	17mm	F/2.7	73.83
Amsix	Screw	1"*	F/2.5	49.50P.T.
Lumax	Screw	1"	F/1.9	85.17
Super Comat	Screw	0.7mm	F/2.5	85.25
Telate	Screw	2"	F/3.5	76.42
Telate	Screw	3"	F/4	94.50
Telate	Screw	4"	F/4.5	109.09
Telate	Screw	6"	F/4.5	141.75
CENTURY PHOTOGRAPHIC SUPPLY CO.				
16mm	Screw	140mm	F/2.9	\$54.50
EASTMAN KODAK CO.				
8mm Ektanor	Bayonet	9mm	F/2.7	\$49.75
Ektanor	Bayonet	13mm	F/1.9	on request
Ektar	Bayonet	25mm	F/1.9	98.50
Ektar	Bayonet	25mm	F/1.4	195.00
Ektanor	Bayonet	38mm	F/2.5	56.75
Ektar	Bayonet	40mm	F/1.6	128.50
Ektanor	Bayonet	50mm	F/1.6	94.50
Ektar	Bayonet	63mm	F/2.0	129.50
Ektanor	Bayonet	63mm	F/2.7	76.00
16mm Ektar	Bayonet	15mm	F/2.5	77.50
Ektanor	Bayonet	15mm	F/2.7	58.50
Ektar	Bayonet	25mm	F/1.9	98.50
Ektar	Bayonet	25mm	F/1.4	195.00
Ektanor	Bayonet	40mm	F/1.6	128.50
Ektanor	Bayonet	50mm	F/1.6	94.50
Ektar	Bayonet	63mm	F/2.0	129.50
Ektanor	Bayonet	63mm	F/2.7	76.00
Ektar	Bayonet	102mm	F/2.7	139.50
Ektanor	Bayonet	102mm	F/2.7	84.50
Ektar	Bayonet	152mm	F/4.0	164.50
Ektanor	Bayonet	152mm	F/4.5	96.50
ELGEET OPTICAL COMPANY, INC.				
8mm Elgeet	"D"	7mm*	F/2.5	\$44.50
Elgeet	Auto-8	7mm*	F/2.5	47.55
Elgeet	Bayonet	7mm	F/2.5	47.55
Elgeet	"D"	25mm	F/1.9	58.30
Elgeet	"D"	38mm	F/3.5	31.30
Elgeet	"D"	38mm	F/3.3	42.50
Elgeet	"D"	38mm	F/2.5	47.55
Elgeet	Auto-8	38mm	F/2.5	56.60
Elgeet	"D"	38mm	F/1.5	69.55
Elgeet	Auto-8	38mm	F/1.5	69.55
Elgeet	Bayonet	38mm	F/1.5	69.55
Elgeet	"D"	50mm*	F/3.5	36.90
Elgeet	Bayonet	75mm	F/2.9	69.55
Elgeet	"D"	75mm	F/2.9	69.55
Elgeet	"D"	13mm*	F/1.9	31.95
Elgeet	"D"	13mm*	F/2.5	22.50
Elgeet	"D"	13mm	F/1.9	44.50
Elgeet	"D"	13mm	F/1.5	97.45
Elgeet	"A or C"	13mm	F/1.5	97.45
Elgeet	Bayonet	13mm	F/1.5	97.45
16mm Elgeet	"A or C"	25mm	F/2.5	22.65
Elgeet	"A or C"	25mm	F/1.9	58.30
Elgeet	"A or C"	51mm	F/3.5	69.55

Manufacturer	Mount	Focal Length	Speed	Price
Elgeet	Bayonet	75mm	F/2.9	69.55
Elgeet	"A or C"	102mm	F/2.7	88.95
Elgeet	Bayonet	102mm	F/2.7	88.95
*Fixed Focus				
C. P. GOERZ				
16mm Apogor (Coated)	C	35mm	F/2.3	\$175.83
Apogor (Coated)	C	50mm	F/2.3	192.50
Apogor (Coated)	C	75mm	F/2.3	232.50
Dogmar (Coated)	C	150mm	F/4.5	164.67
Hypar (Coated)		15mm	F/2.7	93.33
GUNDLACH				
8mm Radar	A or C	13mm	F/1.9	\$45.00
Radar	A or C	25mm	F/2.5	45.00
Radar	A or C	38mm	F/3.5	45.00
16mm Radar	A or C	19mm	F/2.5	45.00
Radar	A or C	25mm	F/1.9	48.00
Radar	A or C	40mm	F/1.9	60.00
Radar	A or C	50mm	F/1.9	60.00
KERN PAILLARD—PAILLARD PRODUCTS, INC.				
8mm Switar	Standard	12.5mm	F/1.5	on request
Pizar	Standard	12.5mm	F/1.9	on request
Yvar	Standard	25mm	F/2.5	on request
Yvar	Standard	36mm	F/2.8	on request
Yvar	For Bolex L-8 only	12.5mm	F/2.8	on request
16mm Yvar	"C"	16mm	F/2.8	on request
Switar	For Bolex only	25mm	F/1.4	on request
Switar	For Bolex only	25mm	F/1.5	on request
Pizar	"C"	26mm	F/1.9	on request
Yvar	"C"	75mm	F/2.8	on request
Yvar	"C"	100mm	F/3.3	on request
Yvar	"C"	150mm	F/4	on request
HUGO MEYER CO.				
8mm Trioplan	Screw	1 1/2"	F/2.7	\$54.00
16mm Trioplan	Screw	3"	F/2.8	82.50
Kino Plasmot		1"	F/1.5	84.00
MORTON CO.				
8mm Primar	Screw	6 1/2mm	F/2.5	\$49.95
JOS. SCHNEIDER & CO. (Dist. Burleigh Brooks)				
8mm Xenon	Screw	13mm	F/1.5	\$103.25
Xenon	Screw	25mm	F/1.5	92.93
Xenoplan	Screw	13mm	F/1.9	60.38
Xenoplan	Screw	10mm	F/2.2	33.35
Kinoplan	Screw	12.5mm	F/2.7	42.00
Xenar	Screw	38mm	F/2.8	68.78
Xenar	Screw	45mm	F/2.8	68.78
Longar 2X in Slip-on Mount for above				\$52.50
16mm Xenon	"C"	16mm	F/1.9	95.90
Xenon	"C"	20mm	F/1.5	92.93
Xenon	"C"	25mm	F/1.5	92.93
Xenon	"C"	50mm	F/2.3	82.43
Tele-Xenar	"C"	75mm	F/3.8	72.10
Tele-Xenar	"C"	100mm	F/3.8	99.58
Tele-Xenar	"C"	150mm	F/4.5	109.90
TAYLOR-HOBSON (Dist. Bell & Howell)				
8mm Kinic	Screw	1"	F/1.5	\$116.75P.T.
Kinic	Screw	1.5"	F/3.5	95.50P.T.
Kinic	Screw	2"	F/3.5	85.50P.T.
Ivotal	Screw	2"	F/1.4	135.00P.T.
16mm Kinic	Screw	1"	F/1.5	116.75P.T.
Kinic	Screw	2"	F/3.5	85.50P.T.
Ivotal	Screw	2"	F/1.4	135.00P.T.
Telekinic	Screw	3"	F/4	100.00P.T.
Telekinic	Screw	6"	F/4.5	165.00P.T.
UNIVERSAL CAMERA CORP.				
8mm. Telephoto	Screw	1 1/2"	F/3.5	\$42.00P.T.
WOLLENSAK OPTICAL CO.				
8mm Cine Raptar	A or C	13mm	F/1.9	\$55.42
Cine Raptar	A or C	25mm	F/2.5	49.88
Cine Raptar	A or C	38mm	F/3.5	55.42
16mm Cine Raptar	A or C	1"	F/1.5	92.75
Cine Raptar	A or C	1"	F/1.9	61.25
Cine Raptar	A or C	1"	F/2.5	49.88
Cine Raptar	A or C	2"	F/3.5	52.50
Cine Raptar	A or C	3"	F/4	58.34
Cine Raptar	A or C	4"	F/4.5	70.00
Cine Raptar	A or C	6"	F/4.5	96.25
Cine Raptar	A or C	17mm	F/2.7	52.42
ZOOMAR				
8mm Cine-Bolostar	Screw	1 1/2"	F/3.5	on request
16mm Cine-Bolostar	Screw	1 1/2"	F/3.5	on request
P.T.—Plus Tax.				

MAKE-UP

Max Factor & Co.
Hampden Sales Assn.
Miner's Inc.

MAGAZINES

(Detachable Film)

Arthur H. Hart
Par Products Corp.

MATTE BOXES

Berndt-Bach Co.
Century Photo Supply
J. A. Maurer
Mitchell Camera Co.

MOTOR DRIVES

Camera Equipment Co.
Arthur H. Hart
Miles Engineering

Mills Photographic Eng. Co.
Par Products Corp.
National Cine Equip. Inc.
Revere Camera Co.
Stevens Engineering

OPTICAL EFFECTS

Camera Mart, Inc.

PAINTS (Darkroom)

Eastman Kodak Co.

Lockrey Co.
National Chemical Co.
Wolff & Dolan

PRECISION WORK

Century Precision Specialties Co.
Grover Photo Products
Hall-Barkan Instr. Inc.
Arthur H. Hart
Mac Van Mfg. Co.
Pacific Photo Products
Stevens Engineering

PRINTERS

Burke & James, Inc.
Arthur H. Hart
Houston Corp.
Mac Van Mfg. Co.
Stineman System
Superior Bulk Film Co.
Uhler Cine Machine Co.



CINE PRINTER

A sensationally low priced highly efficient quality machine, easy to operate and inexpensive to use. Never before has a quality printer of this kind been offered for less than \$175.00. Requires no special skill to make as many copies from 8mm or 16mm movies as you need. Guaranteed to satisfy the most critical. Just the thing for amateurs, small laboratories, colleges, factories and television stations. It's a new thrill in movie making. Mfr: Superior Bulk Film Co. Price: \$69.50. E.T. \$6.25.

PRINTERS (Reduction)

Uhler Cine Machine Co.

PROJECTOR LOOP

SETTER (Automatic)

Bausch & Lomb Optical Co.

PROJECTOR BELT KIT

Bernard Products Co.

PROJECTORS (8mm & 16mm Still)

Delta Photo Supply Co.
Projecto Slide Co.

PROJECTOR LENSES

American Lens Co.
Bausch & Lomb Optical Co.
Bell & Howell Co.
Buhl Optical Co.
Burke & James Inc.
Chemoptics, Inc.
DeJur Amsco Corp.
Eastman Kodak Co.
Elgeet Mfg. Co., Inc.
Gundlach Mfg. Corp.
Ilex Optical Co.
Mansfield Industries
Miller Optical Co.
Movie Mite Corp.
Natco
Regal Instrument Co. Inc.
Simpson Optical Mfg. Co.
Wollensak Optical Co.

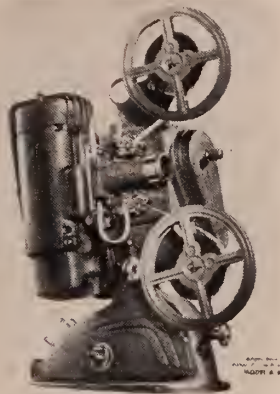
PROJECTOR STANDS

Admatic Projector Co.
American Products Co.
Alden Mfg. Lab.
Ampro Corp.
Bardon Mfg. Co.
Bell & Howell Co.
Bernard Products
Britelite Distributors
Camera Specialty Co. Inc.
Colrod Mfg. Co.
Davidson Mfg. Co.
De Young Bros.
Gundlach Mfg. Corp.
Holmes Projector Co.
Maco Mfg. Co.
Howard B. Marks Co.
Neumade Products Corp.
Petrick Bros. Inc.
J. H. Smith & Sons
S & D Mfg. Co.
Testrite Instrument Co. Inc.
Victor Animatograph Corp.
Wil-Sel Products

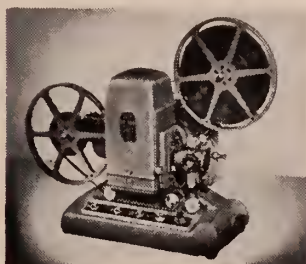
PROJECTORS, 8MM

AMPRO 8

Model A-8 features 750 watt illuminations, coated condenser, reverse picture operation for humorous effects, automatic rewind by using only reversing switch, still pictures for detailed study, and flickerless pictures at low speed. f/1.6 coated objective lens, one hand tilting control, automatic safety shutter, rheostat

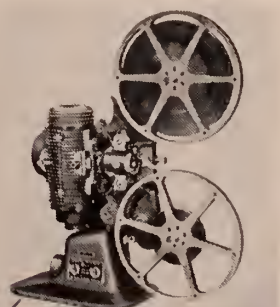


control, 400 ft. reels available, AC or DC 105-125 volts. Complete with lens, lamp, carrying case, accessories. Mfr: Ampro Corp. Price: \$129.00.



BELL & HOWELL PICTURE MASTER

Model 151-A 750 watt lamp. 400 ft. film capacity, flickerless, steady projection. Base-up lamp prevents blackening of lamp light area, fixed axis framing. Film can be run backward or forward and stopped for a still picture. Lens focused without rotating. Self-locking tilt adjusts light beam to screen. Encased gears filled at assembly and need no further attention. Price \$235.00.

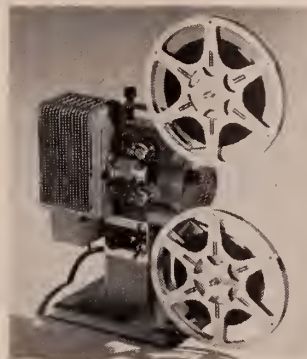


BELL & HOWELL REGENT

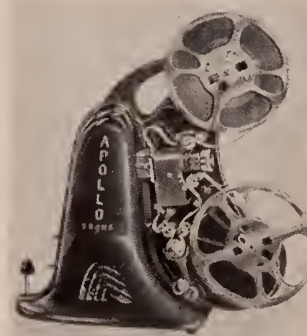
Model 122-L. Direct beam optical system has 1" f/1.6 Filmcoated lens and 500 watt lamp. Brown wrinkle-baked enamel finish and chrome trim. Friction speed control prevents slower or faster film motion during normal variations in operating temperature. Rigid aluminum-alloy die-cast housings give permanent alignment of optical and mechanical parts. Lens interchangeable with 3/4" or 1 1/2" when distance between projector and screen and desired image size require it. Price: \$149.50, carrying case \$10.

KODASCOPE EIGHT-71

Kodascope Eight-71 has Lumenized one-inch, f/1.6 Kodak Ektanon lens and 750 watt lamp and 1000 watt lamp can be used. Improved cooling system incorporates baffles introduced into the aperture and condenser systems. 400 ft. reel capacity. All major controls for motor, lamp, and motor rheostat centered on a panel on upper right side of base. Safety shutter operates by air pressure rather than friction. Molded rubber drive belt elimi-



nates noise. Carrying case is an accessory. Mfr: Eastman Kodak Co. Price: \$97.50, inc. tax.



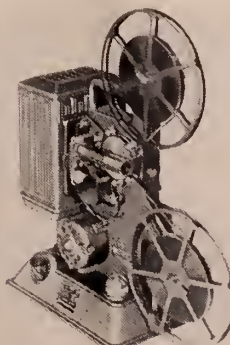
APOLLO 8MM.

500 watts, f/1.6 coated lens. Takes up to 400' reels. Air-blast cooling, double-claw action and high lumen shutter. 16 or 24 frames per second. Power rewind, oilite bearings, rear tilting. Constant speed 110-125 volts AC. Separate lamp and motor switches. Mfr: Excel Movie Products, Inc. Price: \$59.50.



BOLEX M8

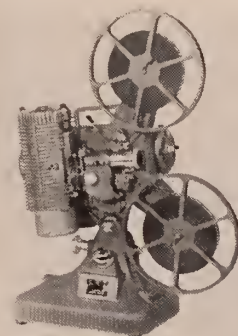
Combines many outstanding features. Automatic loop former, new type film sprockets, vertical and horizontal film control, forced draft cooling and 400 ft. capacity. Mfr: Paillard Products, Inc. Price: \$167.25. Carrying case \$22.50 additional.



KEYSTONE R-8

500 watt pre-focus lamp and 400 ft. reel. f/1.85 full-color correct-

ed achromatic lens. Fast clutch controlled automatic rewind. Forced draft system, master switch independently controlling lamps, motor and off. Self-adjusting film gate, removable for cleaning. Variable speed control. Pilot light. Framer and film guides. 110-125 volt AC-DC motor. 15-degree tilting device. 400 ft. reel furnished. Price: \$74.50.

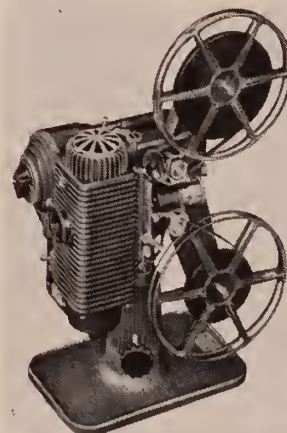


KEYSTONE K-108

750 watt, 400 ft. reel. f/1.6 coated lens and coated removable condensers. Reverse picture. Automatic power cord take up. Oversized blower fan for cool lamp, film and film plates. Removable reflector, automatic rewind, variable speed control, 3-way master switch controlling lamp, motor and pilot light. Self-adjusting, removable film gate. Die cast frame and base. Angle projection, with micromatic hand knob. One 400 ft. reel furnished with projector. Price: \$138.50.

KEYSTONE R-37

300 watt with f/1.85 color corrected lens. Condenser lens system. Forced draft ventilation, variable speed control. Electric film rewind, manually operated framer, tilting device for angle projection. Simplified threading. Double blade barrel shutter. Separate switch for lamp. Die cast body and base. 400 ft. spool furnished. Underwriters approved. Price: \$54.50.

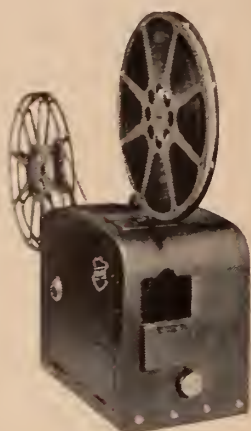


REVERE 85

500 watt lamp, 1" f/1.6 coated lens, 300 ft. reel. Brilliant illumination, double blower cooling system, automatic rewind (no belts), manual clutch for still projection, removable aperture, pilot light, improved gate assembly with self-adjusting film guides, rheostat speed control and duo-light shield to reduce ceiling light. Mfr: Revere Camera Co. Price: \$120.

REVERE DELUXE "85"

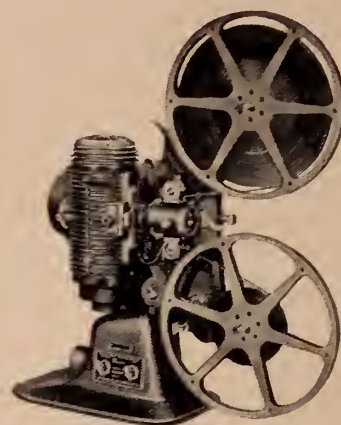
8mm. movie projector. All new, deluxe model complete with handsome plastic carrying case. Slip-over case fits snugly over projector, lifts off instantly to speed set up time. Finest and most precise film track ever designed for safe film transport. Professional type, sturdy, stainless steel film retainers and guides. Built-in reel compartment



A 16mm Single-Case Filmosound



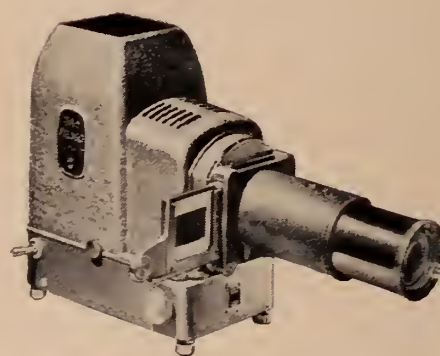
B 16mm Diplomat Projector



C 8mm Regent Projector



D 8mm Picture Master Projector



E Duo-Master Slide Projector

Give your summer movies that final perfect touch!

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films that you took last summer! Start building that complete editor you've always wanted . . . now.

A 16mm Single-Case Filmosound. Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Light-weight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only \$429.50. Larger, separate speakers are available.

B 16mm Diplomat Projector. All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. \$273.30.

C 8mm Regent Projector. Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only \$149.50.

D 8mm Picture Master Projector. A true master in the 8mm field. Superior optical system for brilliant projection. Floating film construction protects film against wear. \$262.00.

E Duo-Master Slide Projector. Brightest

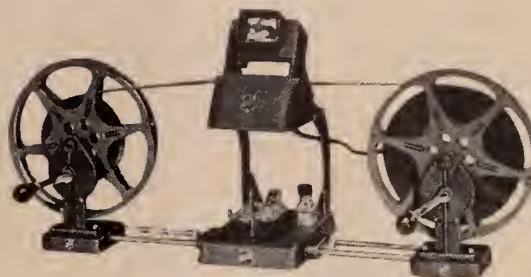
illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. \$96.50.

F 16mm Filmotion Editor. Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. \$151.00.

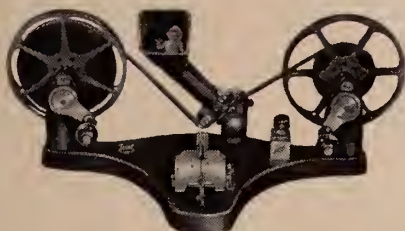
G 16mm Film Editor. Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged single-frame image for exact choice of cutting point. 400-foot capacity, \$72.00. 2000-foot capacity, \$80.00.



F 16mm Filmotion Editor



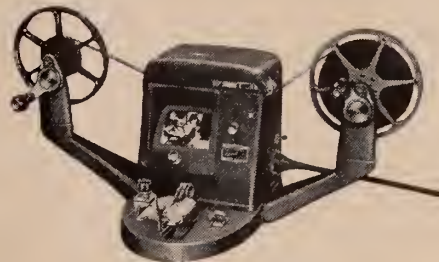
G 16mm Film Editor



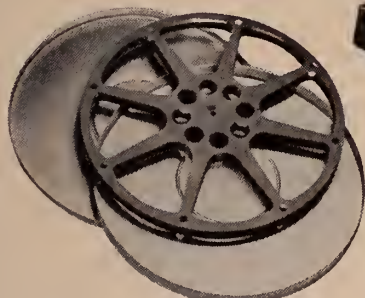
H 8mm Film Editor



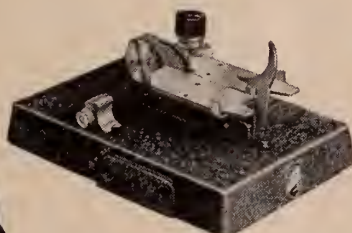
J Direct Focuser



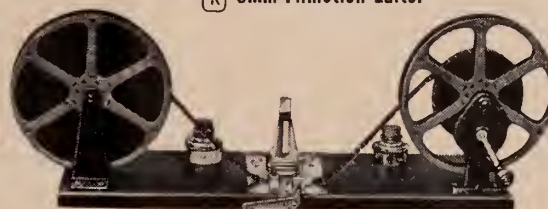
K 8mm Filmotion Editor



L 8mm and 16mm B&H Reels and Cans



M 8mm and 16mm 136 Film Splicer



N 16mm 72-M Rewind and Splicer

H 8mm Film Editor. Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. \$51.50.

J Direct Focuser. Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax. Only \$30.35.

K 8mm Filmotion Editor. Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film only. \$118.00.

L 8mm and 16mm B&H Reels have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, \$5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity.

"Tips on Editing and Titling Your Home Movies" is the newest in the series of B&H "tips" booklets. You'll find in this pocket-sized booklet many suggestions on how to make your best films better. And to help you with that personal "Super-Colossal" production, there is a wealth of information on titling and editing. Ask your Bell & Howell dealer for your copy today!



Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, \$3.95.

M 8mm and 16mm 136 Film Splicer. Makes strong, permanent welds that pass un-

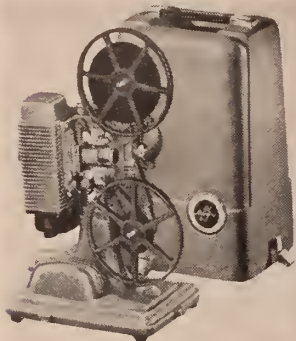
noticed through projector. Heavily built with cast metal base. \$21.50.

N 16mm 72-M Rewind and Splicer. Takes 16mm reels up to 400-foot. Standard geared rewind and one plain reel spindle. \$15.50.

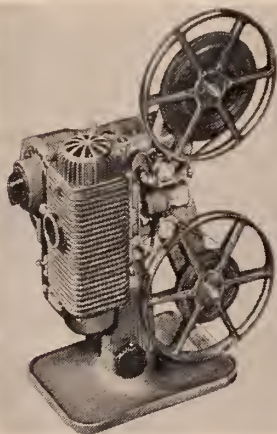
You buy for life
when you buy

Bell & Howell

Chicago 45



in projector base stores two 300 foot reels securely. Easy action tilt control knob. Pilot light, "still" projection, fast automatic rewind. Mfr: Revere Camera Co. Price: Complete with case, 500-watt lamp, 300 foot reel, and fast 1-inch f/1.6 coated lens, \$99.50.



REVERE P-85

500 watt illumination, automatic rewind (no belts), double blower cooling system. 1" f/1.6 coated lens. Price: \$120, inc. excise tax.

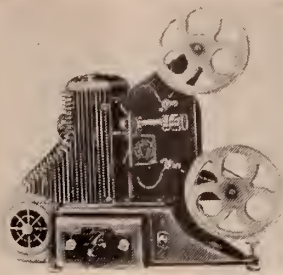


REVERE "90"

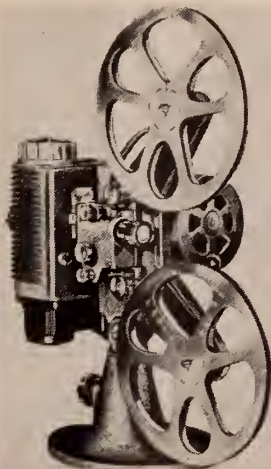
8mm movie projector. Finest and most precise film track ever devised for safe film transport. Professional type, sturdy, stainless steel film retainers and guides protect film, easily handle any splice. Handy single knob panel control. Accommodates either 500 or 750 watt lamp. 400 foot reel capacity. Built-in film compartment in base allows for storage of two reels of film plus take-up reel. Special 17mm wide-angle lens attachment is included—more than doubles picture area on screen. Handsome, streamlined slip-over carrying case of "Royalite" plastic. Mfr: Revere Camera Co. Price: Complete with case, 500 or 750 watt lamp, 1-inch f/1.6 coated lens, 17mm wide angle lens attachment, and 400 foot reel, \$132.50.

UNIVERSAL P-500

Coated Superlux f/2 lens. Improved gate, simple rewind. Centralized control panel. Still picture projection, pre-focused lamp, forced draft cooling, tilting mechanism, removable lens mount, variable speed control, removable condenser lens, all metal die cast



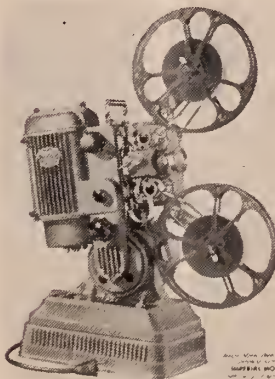
construction. AC or DC operation. Mfr: Universal Camera Corp. Price: \$75.



CINEMATIC 752

f/1.6 Superlux coated lens 1" focal length, 750 watt projection, 400 ft. reel capacity. Film gate knob keeps gate open while loading. All metal die-cast construction, automatic pilot light, still picture projection, speed control, removable condenser, carrying handle, titling knob, built-in cooling system, sponge rubber cushion base, removable film gate. Mfr: Universal Camera Corp. Price: \$115.

PROJECTORS 16MM



AMPRO IMPERIAL

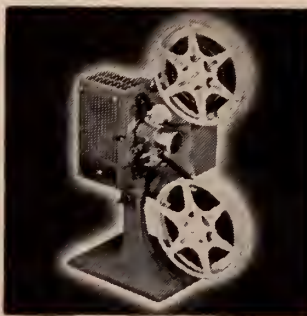
New swing-out gate for inspection and cleaning of aperture plate and pressure shoe. Still picture button for stopping any frame indefinitely. Automatic safety shutter. Film movement reversible without stopping projector. Automatic rewind. Pilot light tilting control knob. Uses any standard lamp of 750 watts or less. Coated 2" super projection lens, speed f/1.65. Runs on both DC or 25 or 60 cycles AC 105 to 125 volts. Complete with 400 ft. reel, carrying case. Mfr: Ampro Corp. Price: \$199.50.

FILMO DIPLOMAT

Model 173-A. Condensers and reflector can be removed without tools for cleaning. Metered lubrication. Double shuttle tooth; moves in rectangular path. Lamp

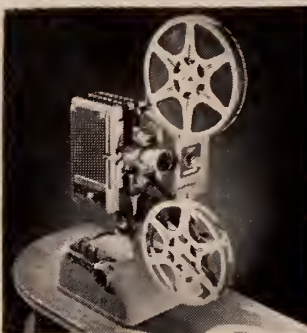


switch permits turning off lamp while rewinding. 1000 watt. No chains, no belts. Power rewind gear-driven. Two-way focusing mount—sliding for approximate focus, revolving for sharp focus. B & H 2" f/1.6 Filmocoted lens. Still projection. Film protected from heat by perforated, all-metal safety shutter. 400 ft. film capacity. Mfr: Bell & Howell Co. Price: \$273.30, inc. carrying case.



KODASCOPE SIXTEEN-10

Accepts any of five projection Lumenized lenses, any of four lamps. Two cases available—Standard and Projecto Case. Latter unfolds into projection stand. 2" f/1.6 Lumenized lens. 750 watt lamp. Mfr: Eastman Kodak Co. Price: \$135. Standard case, \$16.50 projecto; case, \$30.

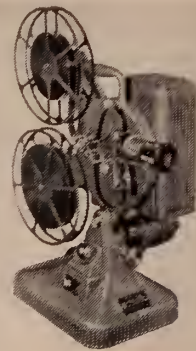


KODASCOPE SIXTEEN-20

Same lens-lamp versatility as "Sixteen-10." Indirectly illuminated push-button control panel, still-picture control, cordomatic power cord. Tilting, framing, lamp-adjustment controls, reverse projection, special thread-light. Vertical-tandem claw to permit silent projection of sound films. 2" f/1.6 Luminized lens, 750-watt lamp. Price: Standard or Projecto Case, \$225.

KEYSTONE A-82

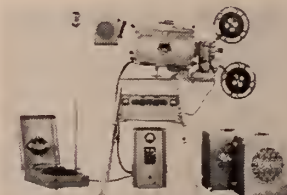
750 watt projector throwing 14' image at 75' range. Reverse pictures. f/1.6 coated auditorium lens. Pilot light. Automatic rewind. Enclosed reel arms. Manually operated, adjustable framer. Wide angle tilting device. Oversized cooling fan. AC-DC motor, speed control and 3-way master switch. Die cast construction with built-in carrying handle. 400' spool furnished. Price: \$99.50.



REVERE "48"

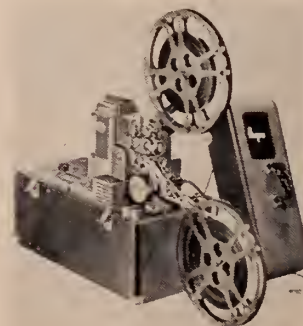
Has all features for professional projection and simple operation. AC or DC current. 3-point threading and simplified film track. Single knob control. Automatic rewind, tilt control, simple lamp removal and removable aperture plate. 2" f/1.6 coated lens, 750 watt lamp, 400' reel and cord. Mfr: Revere Camera Co. Price: \$137.50. DeLux Slip-Over case, \$17.50.

PROJECTORS, 16MM SOUND



AMPRO ARC

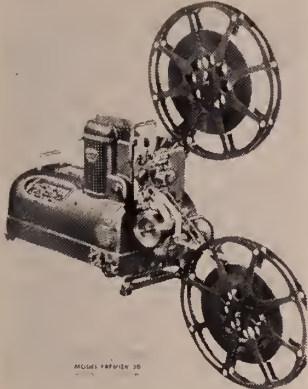
Wrap-around sprocket shoes, spring loaded recessed film guide-ways, swing-out film gate, one-shot oiling system. Governor controlled 50-60 cycle AC-DC motor. Forced air ventilation. Triple claw movement, automatic fire shutter, direct scanning sound optical system, tilt device. Mfr: Ampro Corp. Price: \$1695, single unit; \$2940, dual unit.



AMPRO COMPACT

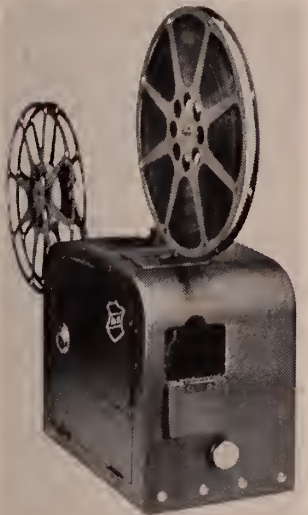
Single-case unit. Speaker in lift-off cover. Intermittent, non-skip type shutter movement. Remov-

able front and rear covers. Reflector and condenser lamps mounted on front cover. Removable governor. Mechanism and sound head basically same as Premier-20 model: 2 speeds, automatic rewind, standard lamps to 1000 watts, triple claw movement, 2000' reel arms, swing-out gate, rotating sound drum. Mfr: Ampco Corp. Price: \$348.



AMPRO PREMIER-20

New swing-out film gate for cleaning aperture plate and pressure shoe. Sound-silent speeds, reverse operation. Interchangeable lens. Coated super 2" f/1.6 lens. Up to 1000 watt lamps. 2000' reel arms permanently attached. 12" Jensen Permanent Magnet Dynamic speaker. Finished in bronze, comes complete with lens, lamps, speaker and carrying case. Mfr: Ampco Corp. Price \$493.50.



FILMOSOUND 185

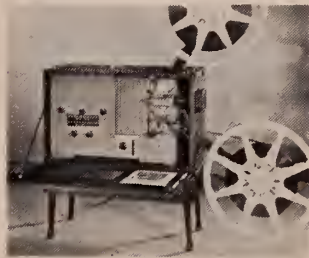
Power rewind. Plug a microphone or turntable into amplifier for commentary or music. Uniform film take-up. Reflector, condensers, lens, gate shoe instantly accessible without use of tools. 2000' film capacity and takes any size reel from 100' up. 2" f/1.6 filmocoated lens and 750 watt or 1000 watt lamp for operation on 105-130 volt 25 cycle or 50 to 60 cycle AC. Metered lubrication. Governor - controlled operating speed. Two shuttle teeth, only one frame from the aperture. Has side-tension compensators. Sound and silent, still picture. Reverses film movement by flick of switch. Forced-air cooling, automatic safety shutter. Rotary converted needed to operate DC. Mfr: Bell & Howell Co. Price: \$429.50 and up.

DEVRY 14000

"Theater-in-a-Suitcase." Projector, amplifier, speaker and screen, complete in one case weighing 30 3/4 lbs. 750-1000 watt illumination. Matte-white screen fabric on projector door. 2000' film capacity, sound and silent projection, motor-driven rewind, automatic loop-setter, AC-DC opera-

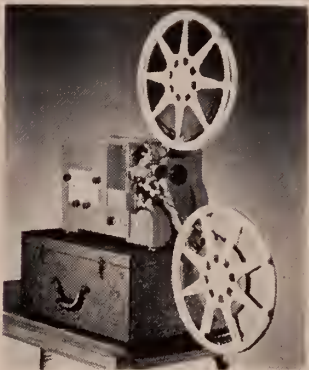


tion. Mfr: DeVry Corp. Price: single case model, \$345.



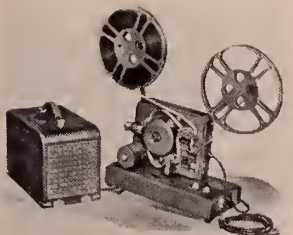
KODASCOPE FB-40

Similar to FS-10-N in its basic equipment (see below) FB-40 differs in amplifier potential, producing 40-watt output for showings in larger auditoriums. Mfr: Eastman Kodak Co. Price: With 2" f/1.6 Lumenized lens, 750 watt lamp, two 12" speakers, complete in two cases, \$585.



KODASCOPE FS-10-N

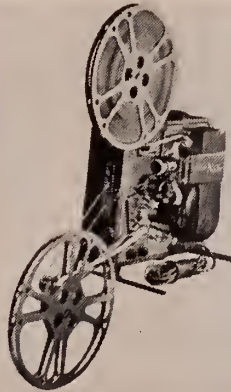
Sound and silent projection outfit in two units, each in own case. Projects any 16mm. film. Enables adding musical background and voice commentary. Fidelity control for focusing of scanning beam. 10-watt output for use in homes, clubrooms and small auditoriums. Price: With 2" f/1.6 Lumenized lens and 750-watt lamp, complete in two cases (Single-Speaker Unit), \$345, with Twin-Speaker Unit, \$395.00.



MOVIE-MITE 63LMB

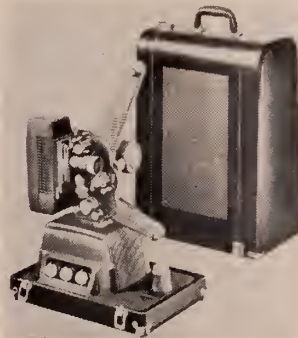
Weights 26 lbs. complete with speaker. Simple threading. Universal AC-DC. 105-120 volt, 25-60 cycles. Push-pull miniature tube amplifier. Picture and sound automatically synchronized. Reel

capacity 2000', standard equipment. Entire outfit in plywood case covered with brown alligator leatherette. Mfr: Movie-Mite Corp. Price: \$224.50.



NATCO 3030

Axial-flow cooling. AC-DC 105-125 volt, 50 or 60 cycles. 2000' film capacity. Has silent speed. 750 watt lamp. 1000 watts can be used. 2" f/1.6 coated lens. Microphone, turntable attachment optional. All points of threading path accessible. Direct sound scanning and rotating sound drum. Mfr: Natco. Price: \$298.50.



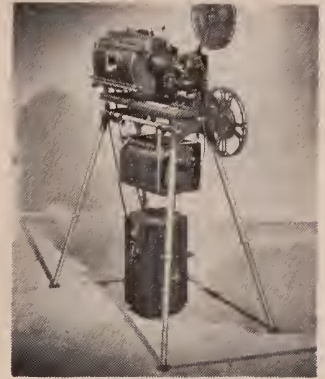
REVERE 16

Single light-weight unit, AC-DC, 4-point threading, sound control in any size room. 750 watt lamps, automatic rewind. 2" f/1.6 coated lens. Illuminated control panel with visible white knobs. Microphone and phonograph connections for voice commentary or background music. Instant tilt control. Sound or silent projection. 1600' reel capacity. Accessories self-contained in carrying case. Mfr: Revere Camera Co. Price \$299.50.



REVERE SP16

AC or DC, silent & sound speeds. 4-point threading, automatic rewind. Single Lightweight unit. Speaker doubles as carrying case for projector, unit weighing 33 lbs. 1600' reel capacity. Instantly changed from 400' to 1600' reels. 750 watt brilliancy, 2" f/1.6 coated lens, microphone and phonograph pick-up for music and voice background. Mfr: Revere Camera Co. Price: \$299.50, inc. excise tax.



VICTOR ARC

Safety film trip; 180 degree swing-out lens; framing without altering position of screen image; stationary sound drum; independent power rewind; optional theater-type coaxial directional speakers. Mfr: Victor Animatograph Corp. Price: \$1230.



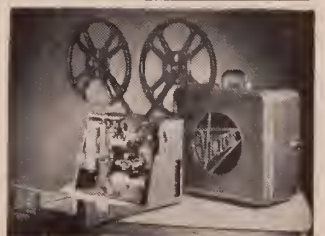
VICTOR LITE-WEIGHT 55

Safety film trip; scratch-proof channels; 37 pounds, 180 degree swing-out lens mount. Duo-Flexo pawls, offset film loop, reverse action, still picture, Instanttilt. Clutch-controlled rewind eliminates shifting of belts and reels. Standard 750 or 1000 watt projection lamp. Coated 2" f/1.6 lens. Framing screw adjustment. Stationary sound drum, dual stabilizers. Mfr: Victor Animatograph Corp. Price: \$375 with 6" Integral Speaker, and up.



VICTOR ENVOY 56C

Safety film trip; Instanttilt centers picture on screen; 180 degree swing-out lens mount; scratch-proof channels; duo-flexo pawls; off-set film loop prevents picture weave; clutch-controlled rewind. Stationary sound drum, dual stabilizer. Coated 2" f/1.6 lens standard, sound or silent projection. Wt. with 6" speaker, 30 lbs. Two-tone brown aluminum case. Mfr: Victor Animatograph Corp. Price: \$295 with 6" Integral Speaker, and up.



DIRECTORY

VICTOR TRIUMPH 60

Safety film trip, 180 degree swing-out lens; framing without altering position of screen image; stationary sound drum; scratch-proof; wide tone range; clutch-controlled rewind eliminates shifting of belts and reels. Large diameter, coated lens. Mfr: Victor Animatograph Corp. Price: \$489.

RACKS (Film Editing)

Neumade Products Corp.

RANGE FINDERS

Berndt-Bach, Inc.
Brownie Mfg. Co.
Director, Inc.
Eastman Kodak Co.
Imagineering Assoc. Inc.
Instruments International, Inc.
Hugo Meyer & Co. Inc.
(Pocket Rangefinder)
Precise Optical Co.
Simpson Optical Mfg. Co.
Wilson Dept. Store

REEL BANDS & CLIPS

Kin-O-Lux, Inc.
Neumade Products Corp.

REELS (8mm & 16mm)

Amerline
Argus Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
Compco Corp.
DeJur Amsco Corp.
Eastman Kodak Co.
Excel Movie Products Inc.
Ideal Film & Supply Co. Inc.
Kin-O-Lux, Inc.
Neumade Products Corp.
Reelane Co.
Schoen Products Co.
Western Stamping, Inc.

REELS AND CANS

Argus Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
L. R. Biber Co. Inc.
Compco Corp.
De-Jur-Amsco Corp.
Eastman Kodak Co.
Felix Distributing Co.
Goldberg Bros.
Ideal Film & Supply Co.
Kin-O-Lux, Inc.
National Instrument Corp.
Reelane Co.
Weimet Film Co. Inc.

REEL CANS (8mm & 16mm)

Amerline
Argus Mfg. Co.
Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Bernard Photo Products
Britelite Distributors Inc.
Brumberger Co. Inc.
Burke & James, Inc.
Compco Corp.
Crest Products Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Fallbrook Photo Supply Corp.
Goldberg Bros.
Houston Corp.
Lishing Products
Howard B. Marks Co.
P. H. Mueller & Sons
Nega-File Co.
Neumade Products Corp.
Reelane Co.
Society for Visual Education Inc.
Technical Devices Corp.

REEL CASES & STORAGE UNITS

Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Barnard Photo Products
Britelite Distributors Inc.
Brumberger Co. Inc.
Burke & James, Inc.
Compco Corp.
Crest Products Co.
Durable Fibre Sample Case Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Fallbrook Photo Supply Corp.
Goldberg Bros.
Houston Corp.
Lishing Products
Howard B. Marks Co.
P. H. Mueller & Sons
Nega-File Co.
Neumade Products Corp.
Society for Visual Education Inc.
Technical Devices Corp.

REEL FLANGES

Neumade Products Corp.

REMOTE CONTROLS

American Speedlight Corp.
Effen Products
Grover Photo Products.
Fred Neubauer

REWIND IDLER SPINDLES

Bell & Howell Co.
Neumade Products Corp.

REWINDS

Baia M. P. Engineering Co.
Bell & Howell Co.
Craig Mfg. Co.
Eastman Kodak Co.
Franklin Photograph Industries Inc.

Golde Mfg. Co.
Houston Corp.
Kin-O-Lux, Inc.
Howard B. Marks Co.
Neumade Products Corp.
Ruger Mfg. Corp.
S.O.S. Cinema Supply Corp.

SAFELIGHT FILTERS

Anso
Compco Corp.
DuPont Co. Inc.
Eastman Kodak Co.
Golden "B" Mfg. Co. Inc.
Mansfield Industries

SAFELIGHTS (Colored)

Burke & James Inc.
FR Corp.
G. Gennert Inc.
North American Electric Lamp Co.
Westinghouse Elec. Corp.

SAFELIGHTS (Metal)

Albert Specialty Co.
American Products
Compco Corp.
David Specialty Co.
Eastman Kodak Co.
Golden "B" Mfg. Co. Inc.

SAFELIGHTS (Plastic)

Eastman Kodak Co.
Windman Brothers

SCREENS



CRYSTAL-BRITE TRIPOD

Automatic lever type handle (Pat. Pend.). Scratch-proof rubber tips. Glass beaded fabrics. Streamlined cylindrical case for fabric protection. Raises and lowers on elevating rod, stops at desired height. Mfr: American Camera & Photo Supply Co. Price: 30"x40" \$10.95; 40"x40", \$14.50; 37"x50", \$17.50.



DE LUXE CHALLENGER

Equipped with Da-Lite's "Crystal-Beaded" picture surface for "wide angle" reflection. Mfr: Da-Lite Screen Co., Inc. Sizes and prices range from 30"x40" at \$20.50, through 70"x70" at \$49.25. (West Coast prices slightly higher.)



DA-LITE MODEL B

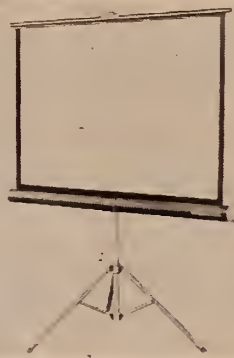
Wall and ceiling hanging screen can be permanently installed. When not in use, picture surface is rolled up in metal case. Screen endcaps have "built-in" wall and ceiling hangers for installing. Mfr: see above. Price: \$11.00 to \$66.00 (West Coast prices slightly higher).

PICTURE KING

Portable. Available in range of sizes from 37"x50" through 72"x96". All aluminum tripod assembly. Features "bubble" Leveler, Mildew Resistant and Fire-proof "Crystal Beaded" surface. Mfr: see above. Price: \$39.50 to \$95.

RADIANT CHAMPION

Model K. Tripod screen, adjusts to various heights. Spring lock. Square tube construction. Sizes: 30"x40", 40"x40", 37"x50". Mfr: See above. Price: \$15 to \$21.



RADIANT DELUXE

Model DL. Portable adjustable tripod, featuring triangular steel tube construction. Double-action "Auto-Lock" for adjusting of screen into any position. "Hy-Flect" screen fabric. Seamed roller pocket holds screen to roller. Screen Leveler compensates for uneven floor. Built-in shock absorber. Duo-color combination. Mfr: Radiant Mfrg. Corp. Price: \$20 to \$58.



GLOWWHITE

Adjustable in height. Available in matte white for wide angle viewing, beaded for narrow angle, and silver for three dimensional stereoscopic projection. Tripod models: 40"x40", 50"x50", 60"x60". Offered by: Society for Visual Education, Inc. Price: \$20, \$27.50, \$38.50, respectively.

SCENARIOS & SCRIPTS

Cine Script
Pic Tales

SCRATCH REMOVER

Arel, Inc.
Inventions Inc.
Rosco Laboratories

SCREEN TRIPODS

American Window Shade Mfg. Co.
Bardon Mfg. Co. Inc.
Bell & Howell Co.
Britelite Distributors Inc.
Burke & James, Inc.
Da-Lite Screen Co.
David Specialty Co.
Petrick Bros. Inc.
Raven Screen Corp.
Smith Mfg. Co.
Sun Ray Photo Co. Inc.
Transmirra Products Corp.

SCREENS (Projection)

American Window Shade Mfg. Co.
Aurora Industries
Bardon Mfg. Co.
Bell & Howell Co.
Brilliant Industries Inc.
Britelite Distributors Inc.
Burke & James, Inc.
Crest Products Co.
Da-Lite Screen Co.
David Specialty Co.
Empire M. P. Screen Co.
Engineered Products Co.
Natco Inc.
Petrick Bros. Inc.
Radiant Mfg. Co.
Raven Screen Corp.
Smith Mfg. Co.
SVE Inc.
Transmirra Products Corp.

SCREENS

(Rear Projection)

Bardon Mfg. Co. Inc.
Britelite Distributors, Inc.
Radiant Mfg. Corp.
Raven Screen Corp.
Transmirra Products Corp.

SCREENS (Tripod)

Bardon Mfg. Co. Inc.
Bell & Howell Co.
Da-Lite Screen Co.
Natco
Petrick Bros. Inc.
Radiant Mfg. Co.
Raven Screen Co.

SLITTERS (Film)

Baia M. P. Engineering Co.
Diebold, Inc.
Par Products Corp.

SPECIAL EFFECTS

(Strips for)

Moviemcraft Co.

SOUND

Attachments for 16mm Projectors

Apex Video Co.
Miles Reproducer Co. Inc.
Movie Vox Co.
Wagner Radio Co.
Wire Recording Corp. of America

MICROPHONE BOOMS

Display Lighting, Inc.
Recorders (Magnetic Tape and Wire)

Amplifier Corp. of America
Brush Development Co.
Caltron Products
Eicor Inc.
Hallen Corp.
Indiana Steel Products Co.
Kierulff & Company
Lear, Inc.
Magnecord, Inc.
Magnetic Corp. of America
Magnetic Recorder Company
Miles Reproducer Co.
Recording Wire & Tape Co.

AUTOMATIC SYNCHONOUS SOUND SYSTEM



Lip-synchronous sound system for both 8 and 16mm silent film. Will operate with any projector, 8 or 16mm, silent or sound. Small spools of wire record continuously for 20, 30, 40, 60 and 90 minutes. Synchronizer connects recorder with projector, and with any motor driven camera. Sound can be recorded at time of taking picture or can be dubbed while projecting. Can record musical background from photo records, sound effects, etc. Playback in perfect synchronism, automatically. Mfr: Movievox Co. Priced from \$225.00.

Movie Vox Co.
Pelco Industries
Pentron Corp.
Revere Camera Co.
Tapetone Mfg. Corp.
Towers
Webster-Chicago Corp.
Webster-Electric Co.
WiRecorder Corp.
Wire Recording Corp. of America
Wisconsin Sound Equip. Co.

Recording Tape (Magnetic)
Fideltone Inc.
Minnesota Mining & Mfg. Co.
Recording Wire (Magnetic)
Fideltone, Inc.

Sound Effect Recordings
Thomas J. Valentino, Inc.

SOUND-ON FILM (Recorders)

Berndt-Bach Co.
MacVan Mfg. Co.
J. A. Maurer Inc.



AURICON SOUND RECORDER

16mm Sound-on-Film Recorder Model RT-80. 200 ft. film capacity for 5½ minutes continuous recording if desired. Makes either "A" or "B" wind Sound Tracks. Synchronous model. Geared footage counter. Complete with Noise-Reduction Amplifier. Mfr: Berndt-Bach, Inc. Price: \$862.00 list.

SYNCHRONIZERS

Movie Vox Co.
Wagneradio Co.

MOVIEVOX AUTOMATIC CAMERA SYNCHRONIZER

Connects any motor-driven camera with any wire or tape recorder in perfect synchronism, allowing sound to be recorded at time of taking picture. Playback in perfect synchronism, automatically. Mfr: Movievox Co. Priced from \$60.00.

MOVIEVOX AUTOMATIC PROJECTOR SYNCHRONIZER

Connects any projector with any wire or tape recorder in perfect synchronism, allowing sound to be dubbed while projecting. Will play back sound recorded at time of taking picture if Movievox camera synchronizer was used, or if recorded while projecting, in perfect synchronism, automatically, every time. Mfr: Movievox Co. Priced from \$75.00

WILSON SYNCHRO-METER

Model 3-A. Synchronizing device manually controlled for silent projectors. Enables user to synchronize sound to his movies, post recorded on disc records, magnetic wire or tape recorders. Two control cables, one attached to sound source and other to projector threading knob, terminate in the Syncro-meter. Accommodated to 3 projector speeds. Frame counter for editing and timing. Mfr:

Wilson & Garlock. Price: 3-A, \$75 Model 3-B, \$97.50; Model 4-A (automatic), \$120; Model 4-B (automatic for sound projectors), \$137.50.

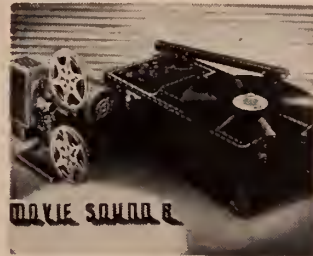
TURNTABLES

Bell & Howell
Berndt-Bach Inc.

MOVIE SOUND 8

Thousand cycle tone recorded on record operates a special relay in amplifier which automatically starts projector at proper instant, achieving automatic synchronization which is maintained by two synchronous motors. One drives projector and other the turntable. Complete guarantee. Eastman Kodascope-Eight CPC projector, especially equipped with large, synchronous motor and quiet, positive drive. Amplifier by Wilcox Electric Co. Amplifier, projector, turntable, speaker, cords, fit in compact carrying case. Distr: Continental Products Corp. Price: \$275.00

George Culbertson Co.



AURICON "DUO-PHONO" TURNTABLE

Model DPT-10. For highest quality re-recording of music and sound effects from phonograph records to a film sound track. Will handle up to 16 inch transcription discs. Incorporates individual volume controls and individual four-position Frequency Equalizers. Mfr: Berndt-Bach Inc., 7375 Beverly Blvd., Los Angeles 36, California. Price: \$146.50 list. No excise tax if purchased as original equipment with an Auricon camera. If purchased separately, add \$11.72 excise tax.



MOVIE-MITE DUAL TURNTABLE

Dual speed, 33½ and 78 rpm. Plays 10" and 12" records. For continuous running fading from one record to another. Uses straight record entertainment through any amplifier, specially recorded commentary and sound effects records to run with silent movies or slides. Wt., 16 lbs. Mfr: Movie-Mite Corp. Price: \$59.50.
Movie Mite Co.
Natic Inc.
Testrite Instrument Co.
Victor Animatograph Corp.

SPLICERS and COMBINATIONS



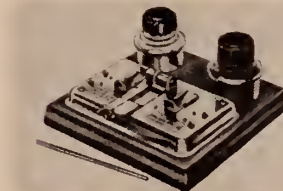
AMPRO 600

For 8 and 16mm splicing. Single shearing action trims and cuts both ends of film and splices in one motion. Shearing blades are of precision ground steel and have adjustable setting. Splices can be made as narrow as 70 mils. Screw holes in base for mounting to editor board. Produces a pressure-welded splice under tension. Mfr: Ampro Corp. Price: \$14.50.



BAIA DELUXE

For 8 and 16mm film. Emulsion scraper. Trimming plate edges are precision ground. Trim and pressure-weld splice in one operation. Die-cast base. Mfr: Baia Motion Picture Engineering, Inc. Price: \$9.95. Standard model, \$5.95.



CRAIG JUNIOR

For 8 or 16mm. film. Uses water to soften film emulsion before scraping. Hand scraper, water container and Craig film cement, mounted on wood base. Mfr: Craig Mfg. Co.

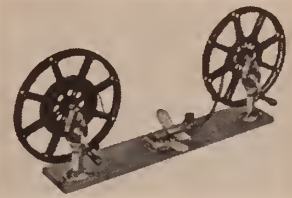


CRAIG SENIOR

For 8 and 16mm. film. Insert, cut, dry scrape with built-in scraper, apply film cement and splice. Unit finished in polished chromium and one-piece cast base in bronze, crackle. Mfr: Craig Mfg. Co. Price: \$15.00.

CRAIG MASTER

Holds up to 400' in 8mm. reels and up to 2000' in 16mm. reels. Rewind and splicing combination. Geared action, adjustable tension



control. Locking device on each spindle holds reels secure. Craig Master Rewind and Craig Senior Splicer. Mounted on wood base. Complete with Craig Film Cement Mfr. Craig Mfg. Co. Price: Model CO-23, \$27.50.



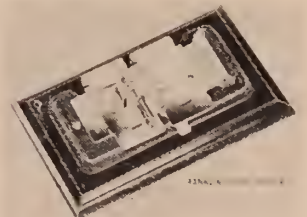
CINE-KODAK SENIOR SPLICER

Film ends, secured on splicing block by closing two cover plates, are cut with single action of double-bladed shearing arms. One film tip is moistened, scrapped, and touched with cement. Then pressure clamp is slid over to join and set splice. Mfr: Eastman Kodak Co. Price \$20.



CINE-KODAK MASTER

"King-sized" 16mm. combination providing space and facilities for exacting work. Includes Senior Splicer, Editing Viewer, and Master Editing Rewind on all-metal base. Spindles geared for smooth film flow and equipped with brakes. Mfr: Eastman Kodak Co. Price: \$95.



FRANKLIN SUPER

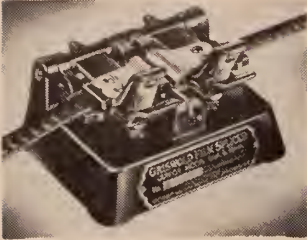
Same as standard except plates are chrome plated and splicer is mounted on walnut finished board. Mfr: Franklin Photographic Industries. Price: \$7.95.



FRANKLIN REWIND CLEANER

Includes Franklin Super Rewinds, Standard Splicer and walnut finished board 24" long. Also includes Franklin Cleaner. Mfr: Franklin Photographic Industries. Price \$21.75.

DIRECTORY



GRISWOLD JUNIOR

For 8 & 16mm films. Supplied for 1/10" or 1/16" lap as ordered. Base 4 1/8"x5 1/2". Height (closed) 3 1/8". Produced especially for home movie maker. Smaller than professional models, it has all of Griswold design and construction features. Can be supplied with film locating pins in the back or front. Mfrgr: Griswold Machine Works. Price: \$15.



SPLICE MASTER

For 16mm. No scraping or cement. Butt welds, no overlap. Automatic, built-in timer. Repairs worn or torn sprocket holes without loss of a frame. Mfrgr: Lektra Laboratories, Inc. Price: \$34.50. Available for 8mm. film at same price.



PRESTO-SPLICER

Model MT-1. Cuts and splices 1/4" magnetic recording tape without scraping, cementing, use of adhesives or loss of tape material. Plastic weld is obtained. Operates on 115V, 50-60 cycles AC, with automatic line voltage compensation. Takes from 4 to 6 seconds, with 5 seconds required after splice to permit tape to cool. Mfrgr: Prestoseal Mfrg. Corp. Price: \$65.

SPLICERS (8mm)

Baia M. P. Engineering Co.
Bell & Howell Co.
Compco Corp.
Craig Mfg. Co.
Eastman Kodak Co.
Fedco Products
Griswold Machine Works
Kin-O-Lux, Inc.
Lektra Labs, Inc.
Mansfield Industries
Howard B. Marks Co.
Neumade Products Corp.
Revere Camera Co.
Schoen Products Co.
Universal Camera Corp.

SPLICERS (16mm)

Baia M. P. Engineering Co.
Bell & Howell Co.
Compco Corp.
Craig Mfg. Co.
Eastman Kodak Co.

Fedco Products
Griswold Machine Works
Kin-O-Lux, Inc.
Lektra Labs, Inc.
Mansfield Industries
Howard B. Marks Co.
Neumade Products Corp.
Revere Camera Co.
Schoen Products Co.

SPOOLS (Camera)

Bell & Howell Co.
Kin-O-Lux, Inc.

SERVICES LABORATORY ANIMATION

Royal Titles
Telefilm, Inc.

DUPLICATING (16mm Black and White)

Geo. W. Colburn Laboratory
Criterion Films
Fotoshop
Arthur H. Hart
Hollywood 16mm Industries
Hollywoodland Studios
National Cine Laboratory
Strickland Film Co.
Telefilm Inc.
Valley Productions

DUPLICATING (16mm Color)

George W. Colburn Laboratory
Color Reproduction
Criterion Films
Fotoshop
Arthur H. Hart
Hollywood Film Enterprises
Hollywood 16mm Color
Hollywood 16mm Industries Inc.
Hollywoodland Studios
National Cine Labs
Strickland Film Co.
Telefilm Inc.
Valley Productions

DUPLICATING (8mm Black & White)

Geo. W. Colburn Laboratory
Criterion Films
Hollywood 16mm Industries
Hollywoodland Studios
National Cine Laboratory

DUPLICATING (8mm Color)

Geo. W. Colburn Laboratory
Criterion Films
Hollywood Film Enterprises
Hollywood 16m Industries
Hollywoodland Studios
National Laboratory

EDITING

Camera Consolidated Corp.
Camera Craft
Geo. W. Colburn Lab.
Eastman Kodak Co.
Samuel J. Grosso
Arthur H. Hart
Hollywoodland Studios
Movie-Ads
Nu-Art Films Inc.
Stahl Editing & Titling Service
Strickland Film Co.
Telefilm, Inc.
U. S. Photographic Equipment

ENLARGING

Geo. W. Colburn Laboratory
Hollywoodland Studios
National Cine Laboratory

FILM PROTECTIVES

American Film Registry
R. D. Hanish
Hollywood Film Enterprises
Peerless Film Processing Corp.
Strickland Film Co.
Vacuumate Corporation.

LABORATORIES (Film & Processing)

Abee
Anso
Arco Movie Films Inc.
Atlantic Films
Better Films
Cinevox
Delta Photo Supply
Doan Camera
Eastman Kodak Co.
Eso-S
Filmcraft
Fromader Genera
Hollywood Film Enterprises
Hollywoodland Studios
Kin-O-Lux Inc.
MK Photo
National Bulk Film Co.
National Cine Labs.
National Film Supply
Nutone Fotos
Precision Film Labs.
Richters
Solar Cine Products
Strickland Film Co.
Superior Bulk Film Co.

U. S. Photographic Equip. Corp.
Van Ness Studios
Visual Instr. Supply

RECORDING SOUND

Geo. W. Colburn Laboratory
Arthur H. Hart
Hollywoodland Studios
Strickland Film Co.
Telefilm Inc.

REDUCTIONS

Geo. W. Colburn Labs.
Hollywood Film Enterprises
Hollywoodland Studios
National Cine Laboratory

SOUND PRINTING

Geo. W. Colburn Laboratory
Arthur H. Hart
Hollywood Film Enterprises
Hollywoodland Studios
Precision Film Labs. Inc.
Strickland Film Co.

SYNCHRONIZING

Movie-Ads
TITLING

Camera Craft
Geo. W. Colburn Laboratory
Camera Consolidated Corp.
Eastman Kodak Co.
Filmack Trailer Co.
Film Exchange
Great Lakes M. P. Service
Samuel J. Grosso
Hollywoodland Studios
Nu-Art Films Inc.
Royal Titles
Stahl Editing & Titling Service
Strickland Film Co.
U. S. Photographic Equip. Co.
Zenith Cinema Service

TABLES FOR FILM

TITLING

Crest Products Co.
Howard B. Marks Co.
Neumade Products Corp.

THERMOMETERS

Albert Specialty Co.
Anso

L. R. Biber
Eastman Kodak Co.

Pako Corp.
Testrite Instr. Co. Inc.

Weston Elec. Instr. Corp.

THERMOSTATS

Acme Lab. Equipment Co.

Oscar Fisher Co. Inc.

TIMERS (Darkroom)

Burke & James
Eastman Kodak Co.

Lux Clock Mfg. Co. Inc.

TITLER LETTERS

A to Z Movie Accessories Co.
L. R. Biber Co.
California Pattern Letter Supply
Gardner Cineco Inc.
Hollywood Cine Products
H. W. Knight & Son Inc.
Mittens Display Letters
Moviecraft Co.
Prospect Products, Inc.

TITLE ILLUMINATORS

Hollywood Cine Products
Bardwell & McAlister Inc.
Hollywood Cine Products

TITLE ALIGNER

Bardwell & McAlister, Inc.
Hollywood Cine Products

TITLERS

American Products Co.



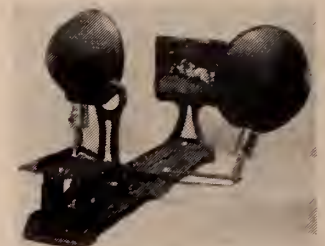
PM

All-purpose titler with 9"x12" title board, for 8 or 16mm movie camera. Ground glass title board for full size letters. Built-in attachments for scrolls, flip-flop super-imposed effects, running titles, zooms and other novelty effects. Complete with two reflectors, adjustable copying lens, ground glass and clear glass title boards, socket and cord. Mfrgr: Arel, Inc. Price: \$39.50, plus \$3.95 tax.



CINE-KODAK TITLER

Typed or lettered titles on cards supplied with titler. Slip lettered or typed card into easel and press camera exposure button. Includes 50 blue cards embossed with ripple finish and 50 yellow cards embossed with morocco pattern. Mfrgr: Eastman Kodak Co. Price: \$7.50, plus tax.



MASTER TITLEER

For all 8 and 16mm. movie cameras. Consists of track, title holder, lens holder, camera base and sub base; tripod plug; 12" auxiliary lens, lens spring, area target centering disc and colored title back ground. All metal parts have baked enamel finish in tobacco brown. Wt., completely assembled, about 3 lbs. Mfrgr: Hollywood Cine Products. Price: \$29.25 plus \$2.73 excise, including all accessories.

TITLES (8mm & 16mm)

Better Films
Bruce Movie Service
Camera Craft
Film Exchange
Fotosonic, Inc.
Samuel J. Grosso
Ideal Film & Supply Co. Inc.
Morningside Title Service
Movie-Ads
National Bulk Film Co.
Stahl Editing & Titling Service
Superior Bulk Film Co.
Title-Craft
Title Slides
Title Technicians

TITLING SETS

A to Z Movie Accessories Co.
L. R. Biber Co.
California Pattern Letter Supply
Hollywood Cine Products
Mittens Display Letters
Moviecraft Co.
Title Slides

TRIPOD ADAPTERS

Albert Specialty Co.
American Products Co.
Arrowhead, Inc.
Baco Accessories Inc.
Burke & James Inc.
Eastman Kodak Co.
Effen Products
Fred Neubauer
Wil-Sel Products

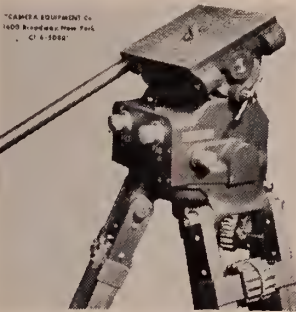
TRIPOD DOLLYS

Bardon Mfg. Co. Inc.
Britelite Distributors Inc.
Camera Equipment Co.
Eastman Kodak Co.
Mac Van Mfg. Co.

TRIPOD HEADS

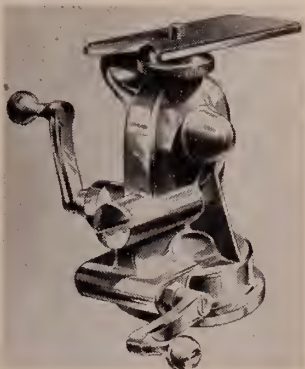
PROFESSIONAL JUNIOR

Interchangeable head with standard tripod base. Can be supplied with either Friction type Pan and Tilt Head or Geared type Pan and Tilt Head which operate with crank handles for pan or tilt. Mfrgr: Camera Equipment Co. Price: Friction type Head with base, \$150 plus \$25 FET; geared head with base \$200, plus \$33.33 FET; geared head only, \$150, plus \$25 FET.



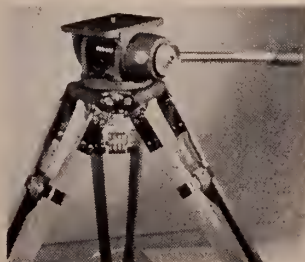
JUNIOR GYRO

For 16mm cameras and for small type 35mm motor driving cameras. Two speeds for pan and tilt. Mfrg: See above. Price: \$600, plus \$150 FET.



PANOGEAR

All gear driven head. Gives complete circle horizontally. Free-pan attachment enables user to disengage and swing head quickly horizontally and resume the gear drive. Takes all standard 8 and 16mm movie cameras and any still camera up to 5x7 view camera. Mfrg: Panogear Industries. Price \$25.49, tax included.



AURICON "PROFESSIONAL" TRIPOD

Model FT-10 with spring balance pan-tilt head which compensates for camera weight at any tilt position. Net weight 27 pounds. Mfrg: Berndt-Bach, Inc., 7375 Beverly Blvd., Los Angeles 36, Calif. Price: \$249.00 list. No excise tax applies if purchased as original equipment with an Auricon camera. If purchased separately, add \$49.80 excise tax.

TRIPODS

Albert Specialty Co.
American Products Co.
Anso
Arrowhead Inc.
Arrow Metal Products Co.
Baco Accessories Co.
Bardon Mfg. Co. Inc.
Bell & Howell Co.
Berndt-Bach Co.
L. R. Biber Co. Inc.
Britelite Distributors, Inc.
Burke & James Co. Inc.
Camera Equipment Co.
Camera Mart Inc.
Camera Specialty Co. Inc.
Compco Corp.
Craig Mfg. Co.
Davidson Mfg. Co.
Eastman Kodak Co.
Effen Products
Gundlach Mfg. Corp.
Geo. Levine Sons Co. Inc.
J. A. Maurer Inc.
Mitchell Camera Corp.
Otto Engineering Co.
Pagliuso Engineering Co.
Quick-Set Inc.
Ries Camera Corp.
Sun Ray Photo Co. Inc.
Testrite Instrument Co. Inc.
Wil-Set Products Co.

TRIPODS (Table)

American Products Co.
Arrowhead Inc.
Arrow Metal Products Co.
Bardon Mfg. Co. Inc.
Berndt-Bach Inc.
L. R. Biber Co. Inc.
Britelite Distributing Co.
Camera Specialty Co.
Davidson Mfg. Co.
Eastman Kodak Co.
G. Gennert
Wil-Set Products Co.

TRIPOD HEADS

Albert Specialty Co.
American Products Co.
Arrow Metal Products
Arrowhead Inc.
Baco Accessories Co.
Bardon Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
Berndt-Bach Co.
Burke & James, Inc.
Camera Equipment Co.
Camera Specialty Co. Inc.
Craig Mfg. Co.
Davidson Mfg. Co.
Eastman Kodak Co.
Effen Products
Empire Distributing Co.
Gundlach Mfg. Corp.
Mitchell Camera Corp.
Fred Neubauer
Pagliuso Engineering Co.
Panogear Industries
Quick-Set Inc.
Testrite Instrument Co. Inc.
Wil-Set Products Co.
Tripod Plate Otto Eng. Co.

TRIPOD REDUCER BUSHINGS

Albert Specialty Co.
American Products Co.
Arel, Inc.
Baco Accessories Inc.
L. R. Biber Co. Inc.
Camera Specialty Co. Inc.
Effen Products
Fred Neubauer
Ruko Co.

TRIPOD SOCKET ADAPTORS

Albert Specialty Co.
American Products Co.
Baco Accessories Co.
L. R. Biber Co.
Effen Products
Fred Neubauer

TRIPOD STABILIZERS

American Products Co.

UNIPODS

Albert Specialty Co.
American Products Co.
L. R. Biber Co.
Wil-Set Products Co.

VENTILATORS

Eastman Kodak Co.
Elkay Photo Products Inc.

VIEWERS SCENE

VIEWFINDERS

Arel, Inc.
Berndt-Bach Inc.
Buhl Optical Co.
Grover Photo Products
Arthur H. Hart
Maier-Hancock Corp.
Miller Optical Co. Inc.
Par Products Corp.
Regal Instrument Co. Inc.
Zoomar Corp.

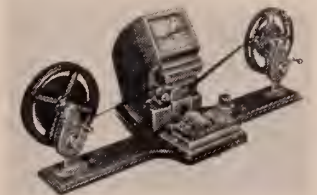
VIEWERS

COMBINATIONS (See Editors)



BAIA MOVIE-ACTION

8 or 16mm models. Dual purpose rewinds. Recessed rollers prevent image surface of film from touching mechanical parts. Sprocket shutter movement prevents damaging strain on film perforations and maintains each succeeding frame in correct position. Mfrg: Baia Motion Picture Engineering, Inc. Price: Standard, 8 or 16mm, \$42.50; DeLux, 8mm, \$54.50; 16mm \$59.50.
Bell & Howell Co.



CRAIG PROJECTO-EDITOR

16mm. Edits in action on 3 1/4" x 4 1/4" screen with "Matched Illumination." 3 second threading, thumbscrew framing adjustment, exact selection of scenes for editing, simple splicing. Mounted on Hardwood base. Mfrg: Craig Mfg. Co. Price Model E-16, \$47.50; Model E-1622: Combination with Senior Splicer and Senior rewinds, \$69.50 Model E-1623: Combination with Senior Splicer and Master Rewinds, \$71.50.

CRAIG PROJECTO-EDITOR

8mm. Operating features and editing advantages of 16mm model: full 3 1/4" x 4 1/4" viewing screen with "Matched Illumination," simplified control and framing adjustments, identical design and bronze crackle finish. Mfrg: see above. Price: Model E-8, \$47.50; Model E-8-11, Combination with Junior Splicer and Rewinds, \$57.50; Model E-821, Combination with Senior Splicer and Junior Rewinds \$65; Model E-822, Combination with Senior Splicer and rewinds, \$69.50.

CRAIG SENIOR

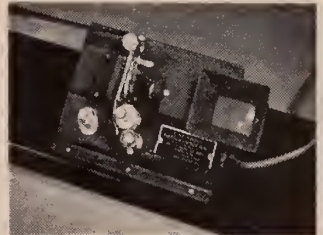
For 8 and 16mm films of home movie makers who have limited editing requirements. Craig Senior Splicer, Craig Senior geared Rewinds. Adjustable brake to control rewind speed and tension. Mounted on hardwood base, complete with Craig Safety Film Cement. Mfrg: see above. Price: Model CO-22, \$25.50.

CRAIG JUNIOR

For 8mm. rewind and film repairing requirements. Junior Rewinds hold 8mm reels up to 400'. Junior Splicer. Combination, including bottle of Craig Safety Film Cement and water container, is mounted on varnished wood base with rubber cushions. Mfrg: see above. Price: Model CO-11 \$10.50

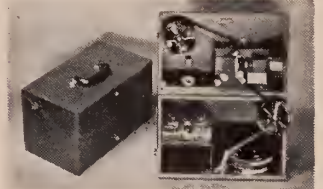
CREST VIEWER AND SPICER

Ball-bearing focusing mount, on and off switch, cast aluminum construction. Uses external scraper. Complete with cord, lamp, and bottles. Two models: 8 and 16mm. Mfrg: Howard B. Marks Co. Price: \$12.95.



CINE-KODAK EDITING VIEWER

Projects pictures on built-in screen. Pressing lever notches border of frame being viewed to identify scenes to be cut, where titles or other scenes are to be inserted, or framed to be enlarged. In two models: 8mm and 16mm and can be attached to any horizontal rewind. Mfrg: Eastman Kodak Co. Price: \$27.50



CINE-KODAK EDITING KIT

Includes Rewind, Editing Viewer, Senior Splicer, Editor Bracket, work tray and storage space for reels in carrying case 20" wide. Two styles: 8 and 16mm. Mfrg: Eastman Kodak Co. Price: \$85.00



FRANKLIN PRESIDENT

Dual editor for 8 or 16mm film with optional purchase of optical mechanism. Special cooling system. Notching device. 75 watt projection lamp. Framing device. Ground glass screen area, 3 3/8" x 2 3/8". Prism type. Front surfaced mirrors, Reflector provided. Complete editor includes 2 Franklin President 800' Rewinds and Franklin Super DeLux Splicer. Entire unit collapsible for storage. Case available. Mfrg: Franklin Photographic Industries, Inc. Price Complete for 16mm \$88.88



FRANKLIN SUPER

Prism type. Positive threading. Ground glass screen 3 1/4" x 2 1/4". Finished in (baked) brown wrinkle. Complete editor includes viewer, 2 Franklin President 800' Rewinds and Franklin Standard Splicer mounted on board. Mfrg: see above. Price: \$44.50.

DIRECTORY



MARKS MOVIE VIEWER

For 8 or 16mm films. Uses standard 10 watt frosted lamp and can be mounted on Rewind board. Height 7"; width 5"; depth 2 1/2". Complete with lamp and 6 ft. cord. Mfrg: Howard B. Marks Co. Price: \$5.95. Miles Reproducer Co.



KAYDEE MOVIE-ACTION EDITOR

Smooth action editing; large viewing screen 3x4 inches; automatically in frame; simplified threading; scientifically ventilated; 8mm or 16mm. Kaydee Movie Action Editor is precision built to last a lifetime. Your films are seen as a moving picture when they are viewed through the Kaydee. Mfrg: U. S. Photographic Equipment Corp., Price: \$29.95.



MICO FILM EDITOR

Mico gives large brilliant pictures in full daylight; finest optical system; double condensers; projection lens and highly polished prism. Film rides off emulsion on chrome-plated metal track. Convenient notching device marks splice. Ventilated lamp housing; 30 watt G.E. bulb; handy negative carrier, easy to clean. Sturdy cast aluminum construction—beautifully designed throughout. Mfrg: Mico Photo Products Co., Price: \$13.95.

NAMES & ADDRESSES OF MANUFACTURERS

A

Abee,
503 5th Ave.,
New York, 17, N. Y.

Abelard Educational Films, Inc.
1440 Broadway
New York, 18, N. Y.

Ace Photo Lab.
318 W. Washington
Chicago, Ill.

Acme Laboratory Equipment Co.
506 W. 124th St.,
New York, N. Y.

Acme-Lite Mfg. Co.
401 N. Wood St.,
Chicago 22, Ill.

Acra Instruments
6539 Santa Monica Blvd.,
Hollywood 38, Calif.

Acus Pictures Corp.
165 W. 46th St.,
New York, N. Y.

Admatic Projector Co.
318 W. Randolph St.,
Chicago, Ill.

Albert Specialty Co.,
231 S. Green St.,
Chicago 7, Ill.

Alburger Research Products Co.
1654 Rodney Dr.,
Los Angeles 27, Calif.

Alden Mfg. Lab.,
Box 204,
Banning, Calif.

Aldine Paper Co.,
535 5th Ave.,
New York 17, N. Y.

Allied Paper Products Co.,
165 W. 26th St.,
New York 1, N. Y.

Alsop Engineering Corp.,
49 Leavenworth St.,
Milldale, Conn.

American Camera & Photo
Supply Co.,
66 E. Randolph St.,
Chicago 1, Ill.

American Photographic
Instrument Co.,
241 W. 27th St.,
New York 1, N. Y.

American Products Co.,
3308 Edson Ave.,
New York 66, N. Y.

American Registry,
28 E. Jackson Blvd.,
Chicago, Ill.

American Speedlight Corp.,
421 E. 54th St.,
New York 22, N. Y.

American Window Shade Mfg.
Co.,
320 Rockaway Ave.,
Brooklyn 33, N. Y.

Amerline Inc.,
1753 Honore St.,
Chicago 22, Ill.

Amplifier Corp. of America,
398 Broadway,
New York 13, N. Y.

Ampro Corporation,
2835 N. Western Ave.,
Chicago 18, Ill.

Anasco,
Binghamton, N. Y.

Apex Case Inc.,
253 Court St.,
Brooklyn 2, N. Y.

Apex Video Co.,
7456 Melrose Ave.,
Hollywood 46, Calif.

Apollo Metal Works,
66th Pl. & S. Oak Park Ave.,
Chicago 38, Ill.

Arcap Mfg. Co.,
1122 Eastern Pkwy.,
Brooklyn, N. Y.

Archinal Adam Corp.,
10 W. 33rd St.,
New York 1, N. Y.

Arco Movie Films Inc.,
8616 4th Ave.,
Brooklyn, N. Y.

Arel, Inc.,
4916 Shaw,
St. Louis 10, Mo.

Argus Mfg. Co.,
1134 N. Kilbourn Ave.,
Chicago 51, Ill.

Arrowhead Inc.,
360 S. Navajo St.,
Denver 9, Colo.

Arrow Metal Products,
108 N. Jefferson St.,
Chicago 6, Ill.

Artisan Guild,
1903 University Center,
Cleveland 6, Ohio.

Ashcroft Automatic Control Co.,
1415 W. Howard St.,
Chicago, Ill.

Associated Photo Products Inc.,
20 E. 42nd St.,
New York 17, N. Y.

Astor Pictures Corp.,
130 W. 46th St.,
New York 19, N. Y.

Atkinson Laboratory,
7273 Santa Monica Blvd.,
Los Angeles 46, Calif.

Atlantic Films,
28 N. 4th St.,
Reading, Pa.

A to Z Movie Access. Co.
175 5th Ave.,
New York 10, N. Y.

Aurora Industries Inc.,
2251 S. Michigan Ave.,
Chicago 16, Ill.

Avery Adhesive Label Corp.,
2251 S. Michigan Ave.,
Chicago 16, Ill.

B

Bachmeier & Co. Inc.,
438 W. 37th St.,
New York 18, N. Y.

Baco Accessories Co.,
5338 Hollywood Blvd.,
Hollywood 27, Calif.

Baia M. P. Eng. Co.,
166 Victor Ave.,
Detroit 3, Mich.

Bailey Films,
P. O. Box 2528,
Los Angeles 28, Calif.

Bardon Mfg. Co. Inc.,
718 Atlantic Ave.,
Brooklyn 17, N. Y.

Bardwell & McAllister Inc.,
P. O. Box 1310,
Hollywood 28, Calif.

Barnett & Jaffe,
633 Arch St.,
Philadelphia 6, Pa.

Bausch & Lomb Optical Co.,
635 St. Paul St.,
Rochester 2, N. Y.

Bell & Howell Co.,
7160 McCormick Rd.,
Chicago 45, Ill.

A. L. Benson & Co.,
100 Innis St.,
Staten Island 2, N. Y.

Bernard Products Co.,
328 W. Ohio,
Chicago 10, Ill.

Berndt-Bach Inc.,
7377 Beverly Blvd.,
Los Angeles 26, Calif.

Best Movie of the Month Club,
2424 Entrance Dr.,
Hollywood 27, Calif.

Better Films,
742 New Lots Ave.,
Brooklyn 7, N. Y.

L. R. Biber Co. Inc.,
102 Warren St.,
New York 7, N. Y.

Bigelow Films,
6449 Regent St.,
Oakland 9, Calif.

S. Blickman Inc.,
27 Gregory Ave.,
Weehawken, N. J.

Blossom Mfg. Co. Inc.,
915 Broadway,
New York 10, N. Y.

Bolsey Corp. of America,
118 E. 25th St.,
New York 10, N. Y.

Brandon Films, Inc.,
1700 Broadway,
New York, N. Y.

O. S. Braunstein,
206 S. Hutchinson St.,
Philadelphia, Pa.

Brilliant Industries Inc.,
54 Franklin St.,
New York 13, N. Y.

Briskin Camera Co.,
2103 Colorado Ave.,
Santa Monica, Calif.
British Information Services,
30 Rockefeller Plaza,
New York, N. Y.

Burleigh Brooks Co.,
10 W. 46th St.,
New York 19, N. Y.

Brown Coating & Equip. Co.,
200 Penna Ave.,
Wellston, O.

Brownie Mfg. Co.,
195 William St.,
New York 7, N. Y.

Bruce Movie Serv.,
2706 Virginia Ave.,
Louisville 11, Ky.

Brumberger Co. Inc.,
34 34th St.,
Brooklyn, N. Y.

Brush Development Co.,
3405 Perkins Ave.,
Cleveland, Ohio.

Buhl Optical Co.,
1009 Beech Ave.,
Pittsburgh 12, Pa.

Burke & James Inc.,
321 S. Wabash Ave.,
Chicago 4, Ill.

Burkhardt Co.,
549 W. Larned St.,
Detroit 26, Mich.

C

Calhoun Co.,
101 Marietta St. N. W.,
Atlanta 2, Ga.

California Pattern Letter Supply,
4823 1/2 Oakwood Ave.,
Hollywood 4, Calif.

Caltron Products Co.,
1406 S. Hobart Blvd.,
Los Angeles 6, Calif.

Camera Consolidated Corp.,
310 2nd Ave. W.,
Seattle 99, Wash.

Cameracraft Inc.,
1302 McGee St.,
Kansas City 6, Mo.

Camera Equipment Co.,
1600 Broadway,
New York 19, N. Y.

Camera Mart,
70 West 45th St.,
New York 19, N. Y.

Camera Optics Mfg. Corp.,
101 W. 47th St.,
New York 19, N. Y.

Camera Services Inc.,
51 Barclay St.,
New York 7, N. Y.

Camera Specialty Co. Inc.,
50 W. 29th St.,
New York, N. Y.

Rav Campbell & Co.,
1822 Hyperion Ave.,
Los Angeles 27, Calif.

Canvas Products Corp.,
19 E McWilliams St.,
Fond du Lac, Wis.

Capitol Stage Lighting Co. Inc.,
527 W. 45th St.,
New York, N. Y.

Castle Films,
445 Park Ave.,
New York, N. Y.

Celluloid College,
63 So. 4th Ave.,
Mt. Vernon, N. Y.

Century Photographic Supplies,
5733 Cahuenga Blvd.,
No. Hollywood, Calif.

Chemipure Labs.,
170-06 Hillside Ave.,
Jamaica 3, L. Is., N. Y.

Chemoptics Inc.,
49 W. 19th St.,
New York 3, N. Y.

Chess-United Co. Inc.,
95 Madison Ave.,
New York 16, N. Y.

Chicago Camera Co.,
2324 S. Michigan Ave.,
Chicago, Ill.

China Film Enterprises of
America,
132 W. 43rd St.,
New York 18, N. Y.

NAMES & ADDRESSES OF MANUFACTURERS

Church-Craft Pictures Inc.,
3312 Lindell Blvd.,
St. Louis 3, Mo.

Ciner Chemical Refining Co.,
247 Green St.,
Brooklyn 22, N. Y.

Cine Script,
1258 S. Gramercy Pl.,
Los Angeles 6, Calif.

Cine Vox,
P. O. Box 8333, W. Adams
Station,
Los Angeles 16, Calif.

Cinklox Camera Co.,
1113 York St.,
Cincinnati 14, Ohio.

Circle (S) Products,
3051 N. Sheffield,
Chicago, Ill.

Geo. W. Colburn Lab.,
164 N. Wacker Dr.,
Chicago 6, Ill.

Color Appliance Mfg. Co.,
5009 13th Ave. S.,
Minneapolis 7, Minn.

Colrod Mfg. Co.,
4503 Dodds Ave.,
Chattanooga 7, Tenn.

Comedy House, Inc.,
130 W. 46th St.,
New York 19, N. Y.

Commonwealth Pictures Corp.,
727 7th Ave.,
New York 19, N. Y.

Compco Corp.,
2251 W. St. Paul Ave.,
Chicago 47, Ill.

Conn. Telephone & Elec. Div.,
70 Britannia St.,
Meriden, Conn.

Continental Products Corp.,
1103 Truman Rd.,
Kansas City 6, Mo.

Coronet Films,
Coronet Building,
Chicago, Ill.

Courneya Productions,
1566 N. Gordon,
Hollywood 28, Calif.

Craftint Mfg. Co.,
1615 Collamer Ave.,
Cleveland 10, Ohio.

Craig Mfg. Co.,
1823 S. Hope St.,
Los Angeles, Calif.

Crest Products Co.,
56 Court St.,
Brooklyn 2, N. Y.

Criterion Films,
1600 Chancellor St.,
Philadelphia 3, Pa.

Crown Lens Co.,
P. O. Box 536,
Peoria, Ill.

Geo. K. Culbertson Co.,
5133 Juanita Ave.,
Minneapolis 10, Minn.

Curio Photo,
1187 Jerome Ave.,
New York 52, N. Y.

Curtis Labs, Inc.,
2718 Griffith Park Blvd.,
Los Angeles 27, Calif.
Custom-Built Camera Access.
Co.,

5710 Cedar Springs,
Dallas 9, Texas.

Da-Lite Screen Co. Inc.,
2711 N. Pulaski Rd.,
Chicago 39, Ill.

Davidson Mfg. Co.,
5146 Alhambra Ave.,
Los Angeles 32, Calif.

David Specialty Co.,
66 E. Randolph St.,
Chicago 1, Ill.

Daylight Film Printer Sales Corp.,
251 W. 40th St.,
New York, N. Y.

DeJurAmsco Corp.,
45-01 Northern Blvd.,
Long Island City 1, N. Y.

Delta Photo Supply Co.,
690 3rd Ave.,
New York 17, N. Y.

DeMornay Budd Inc.,
475 Grand Concourse,
New York 61, N. Y.

DeVry Corp.,
1111 Armitage Ave.,
Chicago 14, Ill.

DeYoung Bros.,
1721 Mettler St.,
Los Angeles 3, Calif.

Diamant Mfg. Corp.,
41 W. 24th St.,
New York 10, N. Y.

Diebold, Inc.,
Canton 2, Ohio.

Director, Inc.,
2 W. 46th St.,
New York, N. Y.

Display Lighting Inc.,
417 E. 61st St.,
New York 61, N. Y.

Doan Camera,
18099 Hamburg,
Detroit 5, Mich.

Dudley Pictures Corp.,
9908 Santa Monica Blvd.,
Beverly Hills, Calif.

DuPont Inc.,
Photo Products Dept.,
Wilmington 98, Dela.

Durable Fibre Sample Case Co.,
207 Wooster St.,
New York 12, N. Y.

Durr Products,
Benton Harbor, Mich.,

Dyacol Products Lab.,
P. O. Box 192,
San Francisco, Calif.

Dynacolor,
1310 Crittenden Rd.,
Rochester, N. Y.

E

Eagle Photo Supply Co.,
57 E. 9th St.,
New York 3, N. Y.

Eastin Pictures Co.,
707 Putnam Bldg.,
Davenport, Iowa.

Eastman Kodak Co.,
343 State St.,
Rochester, N. Y.

Ednalite Optical Co., Inc.,
95 Madison Ave.,
New York 16, N. Y.

Edwal Labs, Inc.,
732 Federal St.,
Chicago 5, Ill.

Effen Products,
447 Bergen St.,
Brooklyn 17, N. Y.

Eicar Inc.,
1501 W. Congress St.,
Chicago, Ill.

Eimer & Amend,
635 Greenwich St.,
New York, N. Y.

Elgeet Optical Co.,
65 Atlantic Ave.,
Rochester 7, N. Y.

Elgin Leather Goods & Camera
Corp.,
89 Walker St.,
New York, N. Y.

Elkay Photo Products Inc.,
287 Washington St.,
Newark 2, N. J.

Emmet Corp.,
2837 W. Pico Blvd.,
Los Angeles 6, Calif.

Empire Distribution Co.,
2888 Sutherland Ave.,
Indianapolis 5, Ind.

Empire M. P. Screen Co.,
163 Tillary St.,
Brooklyn 1, N. Y.

Encyclopaedia Britannica Films,
Inc.,
1150 Wilmette Ave.,
Wilmette, Ill.

Engineered Products Co.,
2307 Colerain Ave.,
Cincinnati 14, Ohio.

Enteco Industries,
610 Kosciuszko St.,
Brooklyn 21, N. Y.

Erpen, Beek & Segessman,
417 N. State St.,
Chicago, Ill.

Eso-S Inc.,
47th & Holly,
Kansas City, Mo.

Ever Ready Label Corp.,
137 E. 25th St.,
New York 10, N. Y.

Excel Movie Products,
1321 S. Michigan Ave.,
Chicago, Ill.

F

Max Factor & Co.,
1666 N. Highland Ave.,
Hollywood, Calif.

Falbrook Photo Supply Corp.,
1207 McDonald Ave.,
Brooklyn 30, N. Y.

Fedco Products,
37 Murray St.,
New York 7, N. Y.

Federal Mfg. & Eng. Corp.,
211 Steuben St.,
Brooklyn 5, N. Y.

Felix Distributing Co.,
542 S. Dearborn St.,
Chicago 5, Ill.

Fiberbilt Case Co.,
40 W. 17th St.,
New York, N. Y.

Fidelitone Inc.,
1616 Devon Ave.,
Chicago 26, Ill.

Filmack Labs.,
1327 S. Wabash Ave.,
Chicago 5, Ill.

Filmcraft,
47th & Holly,
Kansas City 2, Mo.

Film Exchange,
154 Nassau St.,
New York 7, N. Y.

Film Highlights Inc.,
330 W. 42nd St.,
New York 18, N. Y.

Fischer Photo Products,
29 S. 4th Ave.,
Mt. Vernon, N. Y.

Fisher Mfg. Co.,
525 Merchants Rd.,
Rochester 9, N. Y.

Fish-Schurman Corp.,
230 E. 45th St.,
New York 17, N. Y.

Flexon Mfg. Co.,
4827 N. Bell Ave.,
Chicago 25, Ill.

Forway Corp.,
245 W. 55th St.,
New York 19, N. Y.

Fotoshop,
18 E. 42nd St.,
New York, N. Y.

Fotoshop,
136 W. 32nd St.,
New York, N. Y.

Fotosonic Inc.,
132 W. 42nd St.,
New York 52, N. Y.

FR Corp.,
951 Brook Ave.,
New York 56, N. Y.

Franklin Photographic
Industries, Inc.,
223 W. Erie St.,
Chicago 10, Ill.

Fred Frankel & Sons,
28 W. 38th St.,
New York 18, N. Y.

Fromader Genera Co.,
Davenport, Iowa.

G

J. L. Galef & Son, Inc.,
85 Chambers St.,
New York, N. Y.

Gallinger Bros. Inc.,
1829 Flatbush Ave.,
Brooklyn 10, N. Y.

Gardner Cineco Inc.,
P. O. Box 666,
Los Angeles 53, Calif.

H. Gartenberg & Co. Inc.,
412 Pershing Rd.,
Chicago 9, Ill.

Gateway Productions, Inc.,
1859 Powell St.,
San Francisco 11, Calif.

General Camera Co.,
2308 Devon Ave.,
Chicago, Ill.

General Electric Co. (Meters),
1 River Road,
Schenectady 5, N. Y.

General Electric Co. (Lamps),
Nela Park,
Cleveland 12, Ohio.

General Photo Supply Co.,
136 Charles St.,
Boston 14, Mass.

General Scientific Corp.,
4829 S. Kedzie Ave.,
Chicago, Ill.

G. Gennert Inc.,
1199 Broadway,
New York, N. Y.

Germain Photo Specialties,
225 Broadway,
New York, N. Y.

Gevaert Co. of America,
423 West 55th St.,
New York 19, N. Y.

G-M Labs, Inc.,
4300 N. Knox Ave.,
Chicago 41, Ill.

C. P. Goerz American
Optical Co.,
317 E. 34th St.,
New York 16, N. Y.

Goetz & Ruschmann,
97 Newark Way,
Maplewood, N. J.

Goldberg Bros.,
3500 Walnut St.,
Denver, Colo.

Golde Mfg. Co.,
1220 W. Madison St.,
Chicago 7, Ill.

Golden "B" Mfg. Co. Inc.,
2132 W. 15th St.,
Cleveland 15, Ohio.

Grant Photo Products Inc.,
401 Broadway,
New York 3, N. Y.

Graphic Economy Developer Co.,
1624 S. Trumbull Ave.,
Chicago 23, Ill.

Great Lakes Motion Picture
Service,
14904 Greenview Ave.,
Detroit, Mich.

Griswold Machine Works,
412 Main St.,
Port Jefferson, N. Y.

Grosso E. Z. Titles,
173 Norman Rd.,
Newark 6, N. J.

Grover Photo Products,
2753 El Roble Dr.,
Los Angeles 41, Calif.

Gundlach Mfg. Corp.,
Fairport, N. Y.

H

H C E Co. Inc.,
1380 Bush St.,
San Francisco 23, Calif.

Hack Productions,
535 N. Laurel Ave.,
Hollywood 36, Calif.

Hall-Barkan Instruments Inc.,
55 Columbus Ave.,
Tuckahoe 7, N. Y.

Hallen Corp.,
3503 W. Olive Ave.,
Burbank, Calif.

Hampden Sales Assn.,
251 5th Ave.,
New York, N. Y.

Harrison & Harrison,
6363 Santa Monica Blvd.,
Hollywood 38, Calif.

DIRECTORY

NAMES & ADDRESSES OF MANUFACTURERS

Arthur H. Hart,
2125 32nd Ave.,
San Francisco, Calif.

Hawley-Lord, Inc.,
61 W. 56th St.,
New York 19, N. Y.

Higgins Ink Co. Inc.,
271 9th St.,
Brooklyn 15, N. Y.

Hinson Mfg. Co.,
Box 480,
Waterloo, Iowa.

Hoffberg Productions, Inc.,
620 9th Ave.,
New York 18, N. Y.

Hollywood Cinema Co.,
151 W. 19th St.,
New York 11, N. Y.

Hollywood Cine Products,
P. O. Box 22, Lakeland Village,
Elsinore, Calif.

Hollywood 16 mm. Color,
3515 Sunset Blvd.,
Hollywood, Calif.

Hollywood Film Enterprises Inc.,
6060 Sunset Blvd.,
Hollywood 28, Calif.

Hollywoodland Studio,
9320 California Ave.,
South Gate, Calif.

Hollywood 16 mm. Industries
Inc.,
6060 Hollywood Blvd.,
Hollywood 28, Calif.

Holmes Projector Co.,
1815 N. Orchard St.,
Chicago 14, Ill.

Homer Cooley Prods.,
6356 Hollywood Blvd.,
Hollywood 28, Calif.

Houston Corp.,
11801 W. Olympic Blvd.,
W. Los Angeles 25, Calif.

Philip A. Hunt Co.,
Paisades Park, N. J.

Hydro-Tex Corp.,
564 W. Adams St.,
Chicago 6, Ill.

I
Ideal Film & Supply Co. Inc.,
630 9th Ave.,
New York 19, N. Y.

Imagineering Assoc. Inc.,
1030 N. McCadden Pl.,
Hollywood 28, Calif.

Imperial Case Co.,
115 Christopher St.,
New York 14, N. Y.

Indiana Steel Products Co.,
6 N. Michigan Ave.,
Chicago, Ill.

Industrial Timer Corp.,
115 Edison Pl.,
Newark 5, N. J.

Ingraham Research Labs.,
66 Storm St.,
Stroudsburg, Pa.

Instruments International Inc.,
231 DuPont Circle Bldg.,
Washington 6, D. C.

International 16mm. Corp.,
165 W. 46th St.,
New York 19, N. Y.

Inventions Inc.,
542 S. Dearborn St.,
Chicago 5, Ill.

J
Jamieson Products Co.,
219 Ave. F.,
Redondo Beach 2, Calif.

Jen Products Co.,
419 W. 43rd St.,
New York 18, N. Y.

K
Keystone Mfg. Co.,
151 Hallett St.,
Boston, Mass.

Kierulff & Co.,
820 W. Olympic Blvd.,
Los Angeles 15, Calif.

Kimac Co.,
Old Greenwich, Conn.

King Cole's Projection Serv. Inc.,
340 3rd Ave.,
New York, N. Y.

Kin-O-Lux, Inc.,
105 W. 40th St.,
New York, N. Y.

H. W. Knight & Son Inc.,
24 Lane St.,
Seneca Falls, N. Y.

L
Labcote,
P. O. Box 5160,
Washington 19, D. C.

La Croix Optical Co.,
5866 N. Broadway,
Chicago 40, Ill.

Lear Inc.,
11916 W. Pico Blvd.,
Los Angeles 34, Calif.

Leedal Stainless Steel Products,
Inc.,
2707 S. Wells St.,

Chicago 16, Ill.
Louis Lefkowitz & Bro.,
New Brunswick, N. J.

E. Leitz Inc.,
304 Hudson St.,
New York 13, N. Y.

Lektra Labs, Inc.,
30 E. 10th St.,
New York, N. Y.

Leland Optical Co. Inc.,
49 W. 19th St.,
New York, N. Y.

George Levine & Sons Co. Inc.,
44 Bromfield St.,
Boston, Mass.

Library Films, Inc.,
25 W. 45th St.,
New York 19, N. Y.

Lightning Photo Products,
11 Hillcrest Ave.,
Larchmont, N. Y.

Lishing Products,
6241 Southwood Ave.,
St. Louis 5, Mo.

Lockrey Co.,
21-02 122nd St.,
College Point, N. Y.

Lumex, Inc.,
112-06 101st Ave.,
Richmond Hill 19, N. Y.

Andrew E. Lutz,
P. O. Box 5,
Syracuse 6, N. Y.

Lux Clock Mfg. Co. Inc.,
95 Johnson St.,
Waterbury 91, Conn.

M
MacCollister & Campbell,
342 Balboa St.,
San Francisco, Calif.

Maco Mfg. Co.,
287 E. 135th St.,
New York 54, N. Y.

MacVan Mfg. Co.,
3111 Hancock St.,
San Diego 10, Calif.

Magnecord, Inc.,
360 N. Michigan Ave.,
Chicago 1, Ill.

Magnetic Recorders,
7120 Melrose Ave.,
Los Angeles 46, Calif.

Maier-Hancock Corp.,
12270 Montague St.,
Pacoima, Calif.

Mallinckrodt Chemical Works,
3600 N. 2nd St.,
St. Louis 7, Mo.

Mansfield Industries,
1227 W. Loyola St.,
Chicago, Ill.

March of Time Forum,
369 Lexington Ave.,
New York 17, N. Y.

Howard B. Marks,
210 Loeb Arcade,
Minneapolis 2, Minn.

Marks & Fuller Inc.,
70 Scio St.,
Rochester 4, N. Y.

Paul S. Martin,
235 Commonwealth Ave.,
Boston 16, Mass.

J. A. Maurer Inc.,
37-01 31st St.,
Long Island City 1, N. Y.

McGraw-Hill Book Co.,
Text-Film Dept.,
330 W. 42nd St.,
New York 18, N. Y.

Melrose Mfg. Corp.,
115 University Pl.,
New York 3, N. Y.

Memorial Square Photo Co.,
2236 Main St.,
Springfield, Mass.

Merck & Co.,
Rahway, N. J.

Merix Chemical Co.,
1021 E. 55th St.,
Chicago 15, Ill.

Hugo Meyer & Co. Inc.,
39 W. 60th St.,
New York 23, N. Y.

Mico Photo Products Co.,
119 S. Dearborn St.,
Chicago 4, Ill.

Micro Record Corp.,
20 E. 181st St.,
New York 53, N. Y.

Miles Engineering,
Box 5872,
Kansas City 2, Mo.

Miles Reproducer Co. Inc.,
812 Broadway,
New York 3, N. Y.

Miller Optical Co. Inc.,
134 W. 32nd St.,
New York 1, N. Y.

Mills Photographic Eng. Lab.,
1857 N. Western Ave.,
Los Angeles 27, Calif.

Miners Inc.,
12 E. 24th St.,
New York, N. Y.

Minnesota Mining & Mfg. Co.,
900 Fauquier Ave.,
St. Paul 6, Minn.

Mitchell Camera Corp.,
666 W. Harvard St.,
Glendale 4, Calif.

Mitten's Display Letters,
345 5th St.,
Redlands, Calif.

MK Photo,
451 Continental,
Detroit 14, Mich.

Mole-Richardson Co.,
937 N. Sycamore Ave.,
Hollywood 38, Calif.

Mon-Blanc Chemical Co.,
1015 Crescent Ave.,
Fort Wayne 3, Ind.

Morningside Title Serv.,
Box 526,
Minneapolis, Minn.

Morse Instrument Co.,
21 Clinton St.,
Hudson, Ohio.

Morton Co.,
86 S. 6th St.,
Minneapolis 2, Minn.

Mounties, Inc.,
251 Causeway St.,
Boston, Mass.

Moviercraft Co.,
1623 Unionport Rd.,
New York 60, N. Y.

Movie Ads,
120 W. 105th St.,
New York 25, N. Y.

Movie-Mite Corp.,
1105 E. 15th St.,
Kansas City 6, Mo.

Movievox Co.,
1113 Pleasanton Rd.,
San Antonio 4, Texas.

Peter H. Mueller & Sons,
3708 N. Kedzie Ave.,
Chicago 18, Ill.

Martin Murray Productions Inc.,
5746 Sunset Blvd.,
Hollywood 28, Calif.

Mycro Camera Co. Inc.,
527 5th Ave.,
New York, N. Y.

N

Natco,
4401 W. North Ave.,
Chicago, Ill.

National Bulk Film Co.,
4350 Lankershim Blvd.,

North Hollywood, Calif.
National Chemical Co.,
1516 Industrial St.,
Los Angeles 21, Calif.

National Cine Equipment Co.,
24 W. 22nd St.,
New York 10, N. Y.

National Cine Lab.,
Box 4425,
Washington 17, D. C.

National Film Supply,
Toledo 9, Ohio.

Nega-File Co.,
Box 501,
Easton, Penna.

Fred Neubauer,
79 Woodruff Ave.,
Brooklyn 26, N. Y.

Neumade Products Corp.,
427 W. 42nd St.,
New York 18, N. Y.

North American Electric Lamp
Co.,
1014 Tyler St.,
St. Louis 6, Mo.

Nu-Art Films, Inc.,
112 W. 48th St.,
New York 19, N. Y.

Nutone Fotos,
Box 228,
Pottstown, Pa.

O

Official Films, Inc.,
25 W. 45th St.,
New York 19, N. Y.

Otto K. Olesen Co.,
1534 Cahuenga Blvd.,
Hollywood 28, Calif.

Optex Corp.,
545 5th Ave.,
New York 17, N. Y.

Optical Coating Lab.,
2807 M St.,
Washington 19, D. C.

Otto Engineering Co.,
1159 E. Hyde Park Blvd.,
Inglewood 3, Calif.

John Ott Pictures,
730 Elm St.,
Winnetka, Ill.

Miller Outcalt Co.,
1050 N. Lillian Way,
Hollywood 38, Calif.

P

Pacific Photo Products,
3422 W. Olympic Blvd.,
Los Angeles 6, Calif.

Pacific Universal Products
Corp.,
168 Vista Ave.,
Pasadena 8, Calif.

Pagliuso Engineering Co.,
113 W. Harvard St.,
Glendale 4, Calif.

Paillard Products Inc.,
265 Madison Ave.,
New York, N. Y.

Pako Corp.,
1010 Lyndale Ave., N.
Minneapolis 11, Minn.

Panogear Industries Ltd.,
4121 Beverly Blvd.,
Los Angeles 4, Calif.

Par Products,
926 N. Citrus Ave.,
Hollywood 38, Calif.

NAMES & ADDRESSES OF MANUFACTURERS

Pausin Mfg. Co. Inc.,
727 Frelinghuysen Ave.,
Newark 5, N. J.,

Peco Products, Ltd.,
118 MacDonald Ave.,
Winnipeg, Man., Canada.

Peerless Film Processing Corp.,
165 W. 46th St.,
New York 19, N. Y.

Pelco Industries,
629 2nd Ave.,
New York 16, N. Y.

Pentron Corp.,
Chicago 10, Ill.

Perfection Sample Case Co.,
322 W. Van Buren St.,
Chicago, Ill.

J. B. Perrin Co. Inc.,
8510 Warner Dr.,
Culver City, Calif.

Petra Mfg. Co.,
1335 N. Wells St.,
Chicago 10, Ill.

Petrack Bros. Inc.,
1938 N. Springfield Ave.,
Chicago 47, Ill.

Petrov Photographic Technical
Serv.,
930 F Street, N. W.,
Washington 4, D. C.,

Photo Research Corp.,
127 W. Alameda St.,
Burbank, Calif.

Photovolt Corp.,
95 Madison Ave.,
New York 16, N. Y.

Pictorial Films, Inc.,
625 Madison Ave.,
New York 22, N. Y.

Pinnacle Productions,
48 E. Jackson Blvd.,
Chicago 4, Ill.

Pioneer Scientific Corp.,
295 Lafayette St.,
New York 12, N. Y.

Polaroid Corp.,
211 Mass. Ave.,
Cambridge, Mass.

Polly Products Co.,
148 Lafayette St.,
New York 13, N. Y.

Ponder & Best Inc.,
1230 S. Grand Ave.,
Los Angeles 15, Calif.

Post Pictures Corp.,
115 W. 45th St.,
New York 19, N. Y.

Powell Products, Inc.,
134 N. La Salle St.,
Chicago, Ill.

Precise Optical Co.,
24 New Chambers St.,
New York 7, N. Y.

Precision Film Labs, Inc.,
21 W. 46th St.,
New York 19, N. Y.

Prestoseal Mfg. Corp.,
280 Madison Ave.,
New York, N. Y.

Projecto Slide Co.,
Bronx 60, N. Y.

Prospect Products Co.,
5 S. 6th Ave.,
Mt. Vernon, N. Y.

Q

Quick-Set, Inc.,
1322 N. Elston Ave.,
Chicago 22, Ill.

R

Radiant Lamp Corp.,
300 Jelliff Ave.,
Newark 8, N. J.

Radiant Mfg. Corp.,
2627 W. Roosevelt Rd.,
Chicago 21, Ill.

Wm. A. Randall,
241 S. Tennessee Ave.,
Atlantic City, N. J.

Raven Screen Corp.,
124 E. 124th St.,
New York 35, N. Y.

RCA Mfg. Co.,
Camden, N. J.

Recording Wire & Tape Co.,
7 E. 19th St.,
New York 3, N. Y.

Reelane Co.,
43-40 34th St.,
Long Island City 1, N. Y.

Regal Instrument Co. Inc.,
1650 Coney Island Ave.,
Brooklyn 30, N. Y.

Reger Mfg. Co.,
308 North Ave.,
Mt. Clemens, Mich.

Religious Film Assoc. Inc.,
45 Astor Pl.,
New York 3, N. Y.

Remington Rand, Inc.,
315 4th Ave.,
New York 10, N. Y.

Revere Camera Co. Inc.,
320 21st St.,
Chicago 16, Ill.,

Richter's,
1715 N. Mariposa Ave.,
Los Angeles 28, Calif.

Ries Camera Corp.,
6610 Santa Monica Blvd.,
Hollywood 38, Calif.

Rodgers Bellows Mfg. Co.,
247 S. Main St.,
Waterbury, Conn.

Rosco Labs.,
367 Hudson Ave.,
Brooklyn 1, N. Y.

A. Rossmain,
1413 E. 14th St.,
Brooklyn 30, N. Y.

Rothco Mfg. Co., Inc.,
3621 N. Broad St.,
Philadelphia 40, Pa.

Royal Titles,
137 N. La Brea,
Los Angeles, Calif.

Ruko Co.,
3 W. 18th St.,
New York 11, N. Y.

S

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SHOWMANSHIP

• Continued from Page 395

Or, if the scene you are filming can be re-arranged, vary the picture composition by placing objects at different angles.

Suppose you are filming a group of relatives on the lawn. It is apparent that scenes of this type are good only for a short duration on the screen; even then the final results are sometimes rather uninteresting. The picture becomes monotonous, not altogether because of your subjects, but because of careless camera coverage. It still remains true that people are interested in people, and, if you make the most of fresh angles and well-composed shots, your camera will do an amazing job of recording their personalities.

When shooting outdoor scenes, remember that a busy, irrelevant background can ruin your composition and distract from your subject. If the background is disturbing, change camera position; or, if possible, shoot from an elevated position.

With nothing showing but your subject and the ground, you are certain that the audience's attention will be focused on the right spot in the scene.

If you can control the lighting on a scene you are filming, vary the illumination for more depth and third-dimensionality. This is accomplished, for

example, with a dark background, well-lighted middle area, and a low-key lighting of the foreground.

If you are familiar with the rules of composition you know that when you are filming people you should avoid chopping them off at clumsy, ungraceful lengths. If the shot is to be a bust, frame it below the line of the shoulder; include head and feet if you are shooting full length; and for a three-quarter shot, frame just above the knees.

Some of the other basic rules of composition include:

Action moving toward or away from your camera at an angle is more effective than movement across the frame.

In filming an over-the-shoulder shot, include as much of your subject's profile as possible. Failing to do this will result in a ridiculous looking close-up consisting of nothing but ears.

And one last reminder on composition. WATCH THAT HORIZON. If you are shooting a scene at a time when the sky is adorned with beautiful clouds, include more sky and clouds than foreground subject matter. However, if the sky is not so interesting, line up your composition so that the foreground takes up almost all the frame with just a small line of sky showing.

Now let's see how that word PACE fits into the scheme of movie making.

Pace and composition go hand in hand in producing an attention holding motion picture. Regardless of how good your composition might be, if the picture lacks the correct pace, suitable for the subject matter, your presentation will seem uncertain, and, shall we say, out of joint.

Are you still with us? Perhaps we should attempt to explain PACE before going on. In relation to motion picture photography, I would venture the assumption that pace is the method of graceful movement from scene to scene with each shot running according to its interest. We also could say that pace is timing, which allows a picture to move along to conclusion, without long, uninteresting lags and too-short scenes that flash on and off the screen before an audience can follow the action.

But, above all, keep in mind that every motion picture sets its own pace determined by the action of the story. For example, fast action demands a quick pace obtained through coverage of action by quick cuts from long shot to medium shot to close-up. You can also get the effect of a quick tempo through scenes varied in their length. And let me remind you that when you are cutting where action is involved, cut away from, say a medium shot, into a long shot with the action continuing where you left off.

HONG KONG

• Continued from Page 394

of steam arrived with its deep-draft ships the Portuguese port fell into a decline. Macau is now a sleepy smuggling port—while Hong Kong has developed into a tremendous center of commerce with over one million population. Nevertheless, it is well worth the trouble to take the 35-mile ride by river steamer over to see Macau with its Portuguese influences. It contrasts wonderfully with the scenes you'll see in Hong Kong with its British characteristics.

Yes, everywhere in the Colony the marks of the Mother Country can be seen. On the Kowloon Peninsula the typically British red double-decker buses are seen everywhere lumbering ponderously up Nathan Road. At the ferry which takes you to Hong Kong Island (only ¼ mile off the peninsula) you'll see the British flag flying overhead. On the rise to the Island you can point your camera in almost any direction to film colorful scenes like tremendous British or American warships, sophisticated-looking ocean liners like the French 'La Marseillaise', and rugged looking cargo vessels from Norway, Panama, the United States, indeed from all over the world. However, you will be most intrigued by the multitude of

Chinese 'junks' which float by. There are the large ones manned by rhythmically paddling crews of six or more women (the men steer)—small ones about as large as a rowboat on a Central Park lake—medium size ones on which families of four or more spend their entire lives. Large fishing boats with the high poopdeck of a Spanish galleon, and ragged small boats whose sails resemble nothing more than a patchwork quilt.

On Kong Kong Island you'll land at the city of Victoria which nestles at the foot of 2,000 ft. high Victoria Peak. The world's steepest cog-wheel railway wends its way up to about 1,600 ft. where a lovely walk has been built completely around the Peak. From this walk is one of the most striking views I have seen anywhere in the world. This view is a breathtaking panorama of the entire Colony, ranging from the almost unbelievably crowded Chinese tenement sections directly below, through the bustling harbor with its hundreds of vessels, over to the Kowloon Peninsula dominated by the square shape of the peninsula hotel and finally on to the rugged mountains of the New Territories in the distance. During my lectures, scenes of the spectacular 45 degree descending angle of the car as we come down from the Peak never fails to get a dramatic gasp from the audience.

On the other side of the island from the city of Victoria is an unexpectedly pleasant surprise, for there you will find ten lovely bathing beaches. The water is clean, clear and warm and the sand is immaculate. Probably the most famous of the ten beaches is Repulse Bay with its Lido Club, cabanas and new hotels. Further along the same side of the island is a Chinese fishing village that bears the rather incongruous Scottish name of Aberdeen. Here there is the typical Chinese fishing village atmosphere (for both the camera and the nose) and you can visit the floating restaurants where truly delicious sea food is available. Small water-taxis, usually propelled by a mother and daughter team, take the guests out to the anchored houseboats on which these restaurants are located. 90% of the inhabitants of this fishing village live their entire lives aboard their tiny boats anchored in the harbor. They have never heard of the word 'privacy' since they tie their boats alongside each other and pass freely over the boats of their neighbors in order to get ashore.

Fine hotels, fascinating Oriental scenes, lovely beaches, Chinese fishing villages and rural areas—all under the efficient administration of the British, plus a complete absence of photographic restrictions. What more could a cameraman want? Yes, indeed, 'fascinating' is the word for Hong Kong!!

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GHOST

• Continued from Page 397

shakes his head in satisfaction. He speaks to himself

TITLE: "Junior will believe in ghosts. This will keep the door closed for good."

13—MS of Mother in bedroom sewing on a sheet. She finishes her work and puts the sheet over her head. There are two eye holes and she looks like a ghost. (To save your good sheets, black paper may be glued over the sheet to look like eye holes.)

14—CU of Father outside at the front door. He fastens his wierd gadget to the hinges.

15—MS of Father outside. He turns his head to leave and sees a ghost in a white sheet watching him. He leaves in a hurry.

16—MS of the children in the living room starting their party. They are playing a game. Cut in several views of the action including a couple of CU's of heads to point up the fun they are having.

17—Shot over Father's shoulder through the kitchen door as he watches the party.

18—CU of Father's face framed by the kitchen door. He smiles to himself planning some more activity.

TITLE: "There's a knock on the door."

19—CU of Father same as scene 18.

20—MS over Father's shoulder as Junior goes to answer the front door

21—MS of front door as Junior grasps the knob, turns it slightly and it opens without the least trouble. (Stretch this action out slightly by slowing the action down. It will bring in a bit of suspense.)

22—CU of Father's face, same angle as scene 18. His face shows a bewildered and puzzled expression. He can't understand why his joke didn't work.

23—MS from inside living room as Father comes out of his hiding place to try the front door. He finds the device missing. This scene should have the party for a background if possible.

24—MS of Mother entering the party from the bedroom. She smiles and speaks

TITLE: "Is anything wrong, Dear?"

25—MS of Mother same as scene 24. She finishes speaking.

26—MS of Father at door. He glares at Mother, closes the door hastily and heads for the bedroom.

27—MS of the party. Mother leaves the scene and the children play a new game. Include some more CU's of heads and action.

28—CU of Father in bedroom. He is preparing a sheet in much the same manner as Mother. He puts it on and looks like a ghost.

29—CU of Mother outside of house

putting on her sheet. She peers in front window.

30—MS of children playing a ghost game.

31—CU of Father as he watches them at play. He is wearing his sheet.

32—MS of party action over Father's shoulder. Ghost appears from other side and enters scene through wall of living room. The children notice the ghost and are delighted.

33—MS of same scene from across the room showing both children, ghost and father peering through crack in bedroom door. Father hastily closes bedroom door.

34—MS of Father in bedroom. He hastily removes ghost costume and then rushes to bedroom door.

35—MS of same scene as 33 with the exception that ghost is gone. Father bursts out of bedroom door and stops when he sees that the ghost is gone. He pauses for a moment to puzzle the situation and then rushes into kitchen. Children resume their play as if nothing had happened.

36—MS of Father in kitchen. He mixes punch for the party and then proceeds to demonstrate to himself how he will siphon the bowl after the punch has been served. He sticks the rubber hose in his pocket and then turns his head as he hears something.

37—MS of kitchen wall as ghost enters through the wall.

38—CU of Father's face as he sees ghost. His mouth falls open—he turns his head open-mouthed as he follows movement of ghost.

39—Ghost walks across room in the same direction as Father's head indicated and vanishes into other side.

40—MS of Father staring at spot where ghost had vanished. He stops slowly, turns to get the punch bowl, and discovers it is gone. He opens living room door where the camera can see the children serving themselves from the punch bowl.

41—MS of children in living room. Mother is helping them to serve the punch. From under the punch bowl stand is an end of a white sheet. Father rushes on the scene and grabs it. He speaks.

TITLE: "So you are the Ghost."

42—Same as scene 41. Father finishes speaking.

43—CU of Mother laughing.

44—MS of children gathered about Mother laughing. Mother speaks

TITLE: "I knew you were trying to scare us, so I decided to scare you instead."

45—MS same as scene 44. Mother finishes speaking and leads Father to the sofa. They sit down.

46—CU of Father. He smiles. He speaks

TITLE: "You sure fooled me."

47—CU of Father same as scene 46. He finishes speaking.

48—MS of group in living room.

Father gathers them about him. He speaks
 TITLE: "I'll tell you a ghost story if you wish."

49—MS of group same as scene 48. Father finishes speaking. The children all nod yes and gather closer to hear the story. From the wall nearest the outside enters the transparent ghost. At first no one notices it, then one-by-one they see the ghost. They rise hastily and leave the room. The ghost stands in the room by himself, a very forlorn figure. He sees the games and tries to play at them, but not very successfully. He faces the camera.

50—CU of the ghost. He speaks
 TITLE: "Even on Hallowe'en a ghost can't have any fun." Fade to the end title.

There is a total of 50 scenes in the film exclusive of the titles. Of these 50 scenes, 31 scenes can be filmed either before or after the party scenes and edited into the film. This leaves only 19 scenes that have to be photographed during the party. By planning the party around the photography, much of the confusion during this stage of production can be eliminated.

Four of the scenes in the film call for the effect of a transparent ghost. Three of these scenes are made during the party, while the fourth can be made at that time or later if it proves more convenient. Actually, this effect can be eliminated if its production proves too burdensome.

The effect of the transparent ghost is achieved by double-exposing two scenes. First, the party scene called for by the script is shot in the normal manner. The film is rewound and the ghost is photographed against a black background in proper action over the exposure previously made.

This work can be simplified greatly by exposing the scenes requiring this effect at the end of the roll. The film can then be rewound and all of the ghostly effects made at one time while the lighting and exposure are set. The exposure for the ghost should be about 2/3 normal to avoid washing out the party scenes with the white sheeted ghost.

Two of the scenes with the transparent ghost can be shot without the use of a black background. These are the scenes where no live models are visible with the exception of the ghost. In these scenes, the camera can shoot the still scene panning or filming as if the ghost were in the scene. Then after rewinding, the camera can reshoot the same scene with the ghost acting in front of the camera. The previous exposure will make the ghost transparent. Each of the exposures in this instance should be 2/3 normal exposure.

Careful planning is essential. It should be done far enough in advance to allow for possible changes. A good way to plan the story is to have a copy

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of the script in edited order. Then from that prepare a script with the scenes arranged in shooting order. Keep all shots made against the same background or locale in the same section.

By following your shooting script, much of your questioning concerning what to shoot next will be eliminated. A list of the props in each scene should accompany the shooting script. While you are setting up camera, your helper can be checking the props, actors and scene data for possible error.

With proper planning in advance, you can whip through the movie with nary a side glance or sad grimace. In fact, by careful planning before shooting, a film will be produced that will have much more than a ghost of a chance of success.

AMATEURS

• Continued from Page 396

tary. Marvin Vexler of Pixilated Pictures was elected treasurer.

The A.M.P.A. encouraged experiments in photoplays. The member groups began turning out such famous productions as the MacArthur Studios' film, "The Vampire," and Amherst-International's "The Great American Love Story," and "Hubb Of The Universe" by Eagle Films.

When the war came along, Uncle Sam took almost all of the A.M.P.A. members into his service. The weakened chain of young producers, faced with war time film shortages and little spare time, was near the breaking point. Finally in 1944 the organization did collapse.

After the war interest in the A.M.P.A. rose again and the club was re-organized. Ronald Johnston of Big Spring, Texas formed Fortune Films and became the first post-war member of the A.M.P.A. Ronald also resumed publication of "The Floodlight," which had ceased during the war. William F. Nelson of Rahway, New Jersey, soon formed Nelson Pictures Company and other groups quickly joined.

If you are under 21 years of age and own or have the use of a movie camera, either 8mm or 16mm, you can join the A.M.P.A. Interested filmers are admitted as members into the Amateur Movie Producers of America upon presentation of a photoplay to a member group of the A.M.P.A. for review. Two documentary films and one travelogue may be substituted for the photoplay in applying for membership. Interested movie makers should write to: William F. Nelson, 1457 Esterbrook Avenue, Rahway, New Jersey.

The A.M.P.A. is not just another home movie club—it is a dynamic organization of youthful movie makers who may some day produce the great films of our time.

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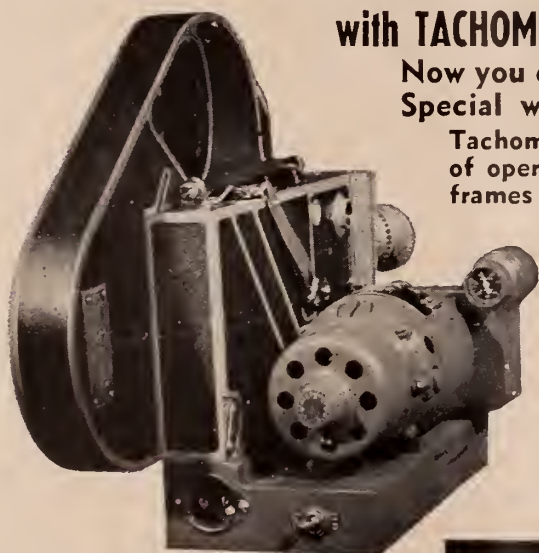
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FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

VIEWER

• Continued from Page 400

double concave lenses, in the two, three, five and ten diopter sizes. You may add any number of dioptars to arrive at a total. For example: If you wish to try eighteen dioptars, you may use a three, five and ten combination.

If you mention that you will be needing some optical work done by your friend, the optometrist, he will no doubt feel more inclined to lend you these lenses.

The next step is to set up your camera on a tripod, about five feet back from a wall. Put up a target such as a sheet of cardboard or a movie screen with the dimensions of 33 inches high by 44 inches wide. In the center of this target you must indicate the corners of a smaller rectangle with the dimensions of 16½ inches high by 22 inches wide. (See figure 3). This can be done by mounting a triangle of black paper in each corner, with Scotch Tape. You will now adjust the distance of your camera from the target until your viewfinder just covers the small rectangle. This adjustment must be made very carefully, and it is well to check several times before you are satisfied.

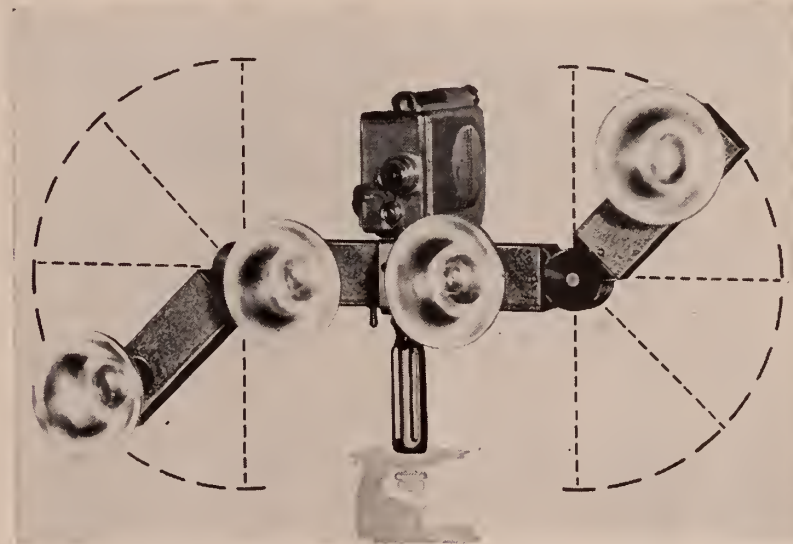
Without disturbing the camera, make tests with the various lenses until you find one that gives you the exact image of the large target, in your viewfinder. Care must be taken to hold the lens in the position in front of the viewfinder, where it will eventually be mounted. When you have determined the proper diopter lens, then you are ready to construct your mounting.

The viewfinder on the Bolex Camera illustrated, has a rectangular opening and therefore it was necessary to have the lens cut to this shape. Your optometrist can order this work done, when he places an order for your lens. This lens should be cut 10/16 inches by 13/16 inches, so that it will cover the window of the viewfinder. On the writer's Bolex H8, it was found that a lens of eighteen dioptars gave the proper results.

The lens support is made of thin sheet brass, and is hinged at one end, so that it can be swung into position when needed, and flipped back on top of the viewfinder, when not in use. A rectangular hole must be cut in the support, where it covers the window of the viewfinder. The lens is mounted over this hole and secured by corner brackets. The brass hinge can be filed to shape and is fastened directly to the top of the viewfinder, by the two machine screws that hold the end piece. The whole support can be chrome plated or given a coat of flat black paint, to improve its appearance.

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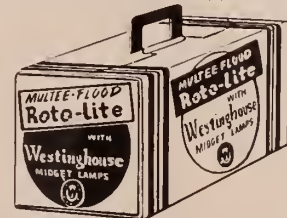
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CHURCH

• Continued from Page 401

motional angle, scenes of these groups should be well thought out ahead of time. Let your film show the good times they are having or the interesting things they are learning.

Annual banquet scenes can be humorous as well as documentary. For this section, you might start off with a shot of the kitchen loaded with food, then go on to a shot of the banquet tables, speakers or whatever you have decided upon. Quite often a member of the church serves as chef at these affairs. Interest is added if he is shown working over his kettles and pans of food. Don't forget the inevitable end of such a scene—the piles of dirty dishes after the affair.

Where a Drama Club is maintained, scenes at various rehearsals and plays can help build up interest in the club and attract new members to it. Usually the stage can be lighted enough so that further lighting is unnecessary.

Short scenes of the various Sunday School classes will be appreciated by your audience and will help to make complete your church record. This also applies to the various boards and committees in session.

If you have a student assistant organist, use a little footage here to acquaint your audience with this phase of the music program.

For this film to be the best possible, it is vital that your titling be of the best. Don't forget that many people that come to church Sunday morning know only your Sunday service and are

not really acquainted with other church activities except through hearsay. If your scenes are well-planned and your titling complete yet concise, you will attract many people to different groups.

Many churches set aside one night a month as a Recreation Night. This can mean anything from square dancing to games of all sorts and will usually furnish some hilarious scenes of the members and their friends enjoying themselves.

Remember that this film will most likely be shown to people and groups outside your church, so don't get asbent minded and include any "gag" shots that might offend anyone. Your friends may understand and laugh at them, but others may not.

Amateur cinematographers being a numerous and hardy breed, will probably be found in every church. Why not appoint one as the official church cinematographer so that all events of the year will be sure to be covered? It will be good if he can also take still shots as he is making the movie, so that they can be blown up to about 8x10 and posted on the church bulletin board as an ever changing news bulletin. If your stills are well chosen (with sales in view) sales of these prints, at a nominal price, will go a long way towards defraying the expense of the church film.

Pictures in this article were taken through the courtesy of the Rosewood Methodist Church of Los Angeles, and its members. This church is sponsor to the non-denominational Rosewood Photography Group, a free photography class and camera club.

I've Got a Problem . . .

Q: I have some still pictures of my little daughter taken before we owned a movie camera. Is there any way I can get these "stull" pictures onto movie film?—I. M., Philadelphia, Pa.

A: Place the snapshots in a movie titler and photograph the same as though making movie titles. If the pictures are not all the same size they can be rephotographed to size to fit titler frame, or auxiliary lenses of different strengths can be employed before camera lens to cover the exact area required.

Q: I've always prided myself on keeping my cine camera and other equipment in tip top shape. Lately, the finish of the leather covering of my camera appears quite dull. What can I do to restore its lustre?—M. J., Orlando, Fla.

A: An excellent leather conditioner can be made up as follows:

Lanolin	50 parts
Castor Oil	40 parts
Sod. Sterate	5 parts
Japan wax	5 parts

Rubt in well into leather and polish with a soft cloth.

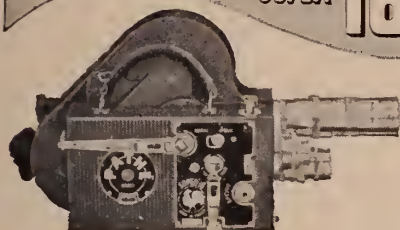
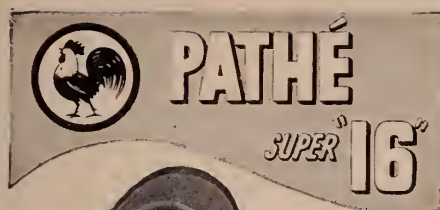
Q: Can you tell me the exact angles covered by a 12½mm. f/3.5 8-millimeter camera lens?—J. B., Littleton, Colorado.

A: Horizontal 19.7°. Vertical 14.7°.

Q: In trying animating small objects such as you described in a recent issue, I cannot get the action smooth on the screen. I have been using strings to move my title letters instead of animating by single frame exposures, but I don't like the jerky action. When I move the strings faster to smooth the action it is too fast. Can you suggest a remedy?—P.M.A., Lawrence, Kansas.

A: Yes, film the title in slow motion. This will permit moving the strings fast enough to be smooth, but the slow motion will slow it down enough upon projection to make the action appear quite normal.

Remember the give added exposure to compensate for the decrease resulting from running the camera faster.



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CINE ROUND-UP

G. E. HAS NEW FILM AVAILABLE TO CAMERA CLUBS

"The Meter With A Memory," a 12-minute sound film which spotlights the features and ease of operation of the General Electric PR-1 exposure meter, is now available for showings to camera clubs and other interested photo groups throughout the country. Distribution of the film is handled through the company's district office film libraries.

Produced by the G-E Visual Education Division, under the supervision of the company's Meter and Instrument Divisions, the 16mm movie shows the correct method of using the PR-1 meter to take quality pictures.

The story takes place in a professional studio where a photographer is shooting a picture of a model for a magazine cover. As he uses the PR-1 to determine proper exposures, the model becomes interested in the meter, and the ensuing dialogue between the two explain the many ways in which it can be used, and its principal features.

CASTLE FILMS GET APPROVAL OF PARENTS MAGAZINE

Parents' Magazine has permitted Castle Films to use their seal of approval on several current home movie releases including, "Three Little Bruins' Great Adventure," an amusing story of baby bears in the woods with other small animal playmates. The film is especially interesting and informative for children, a home movie audience Castle has always regarded as of great importance. The new animal comedy is available at photo dealers in two 8mm editions and three 16mm editions including a sound version.

SIMPSON OPTICAL COMPANY PRODUCES BAZOOKA SIGHTS

Chicago workers are producing the sight for the army's super-bazooka, one of the most efficient weapons in the hands of the American soldiers in the Korean war, it was disclosed yesterday. A precision optical device, the sight is a vital part of the army's new 3.5 inch rocket launcher (the super-bazooka), putting the rockets accurately on target.

The sight is being manufactured by the Simpson Optical Manufacturing company in its plant at 3200 W. Carroll avenue. The company in World War II manufactured precision optical parts for the famed Norden bomb sight.

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PAR PRODUCTS CORP.

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MAP

• Continued from Page 393

made. This placed the board in a scenic setting and I was now ready to make the map.

In selecting a map for copy work, it is well to select one that is black and white. This type will reproduce the best as the film to use for this kind of work, I find, is Repolith. It is a very high contrast film and is used by lithographers for line copy work, etc. Also, as a certain amount of magnification from a 4"x5" negative is desirable, any airbubble or dust hole can be opaqued out. To copy the map, all that is necessary is to paste it to a piece of white paper and make the copy. The proper exposure for Repolith film is about thirty seconds at f/32 using two number two photofloods. Incidentally, you can work under a red safelight with Repolith and watch the developing.

At this point I make the cut-out for the map insertion in the already completed billboard picture. In making the center cut-out be sure to use a good sharp knife or razor blade and cut on a bevel. If this is done, the edges around the cut-out can be pressed down and never be apparent. In making my cut-outs, I use an Exacto knife set. Again, it is important to make the cut-out at this time as it will give you a guide for the map enlargement.

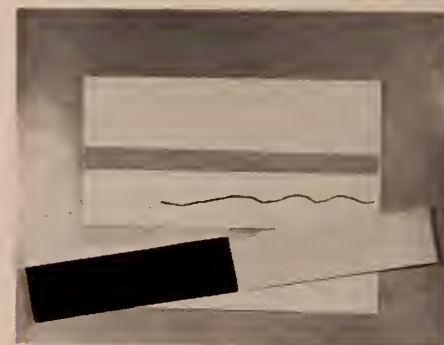
The next step is to make the enlargement of the map so that it will fit into the already cut-out portion of the picture. To do this make an outline of the cut-out portion of the picture on a thin sheet of paper (white onion skin is preferred) then place it in the enlarging easel. With the map negative in the enlarger, center that portion of the map to be used on the marked off paper. Then remove the paper and make the enlargement in the usual manner. When this is completed, paste it to the billboard picture and you are ready to start the animating process.

As on the map illustrated, we are making a westward trip over route 66 stopping at the painted desert and spending the night in Holbrook. As shown, this route has been drawn in a heavy black line and it is necessary to cut this line out for animating purposes. This will require a little care as the cleaner the line the better the result will be. And you will not be divulging your animation secrets.

After the route has been cut from the map, now is the time to make your animating card. This is simply a

An information service that answers questions on all aspects of photography is provided by George Eastman House, Rochester, New York.

two-color card twice as long as the picture, or twenty inches. Ten inches of this is black and the other ten inches is white. I use a card about two inches high. Using strips of cardboard, I am ready to make the slot that will hold the animating card. Two strips of cardboard are cut about one half inch wide and pasted to the back, two inches apart and one each side of the cut-out route. This is the guide for the ani-



Back—Showing cut out route
and animating card

mation card. After these are glued in place, they are covered by another strip. This makes a slot to hold the sliding animation card secure. After placing the animation card in the slot we are ready to start our title.

Place the card in your titler and start to shoot. But, be sure, when you start that all you see on the proposed route is the white portion of the animation card. Then slowly draw the card in the direction of travel and the black portion will fill in the cut-out route. This makes a most professional and attractive animation and will fit in well with all travel films.

In using this method for my color films, I have succeeded in talking the head of the house (my wife) into coloring them with oils. She uses Marshall oils and the results are very beautiful. And don't overlook the many ways a map of this kind can be used for a running gag. My young son seems gifted with the idea, the minute we are out of sight of habitation, that he has to heed the calls of nature. As a gag in my last film, I would stop the animated map in the middle of nowhere and cut to a quick shot of the car being brought to a sudden stop. Then a shot of our pride and joy making a bee line for the nearest bushes. A slow saunter back to the car and I would continue the animation. Each time it was the same thing—stop the map and a shot of Junior racing for the bushes. The final shot was of the car pulling into a filling station—a quick insert of the sign that says "Men"—and back to yours truly as I turn and look at our little man with a questioning look on my face. And he, in wide-eyed amazement, shakes his head; "NO!" Fade Out.

WHAT'S NEW



SIXTOMAT AUTOMATIC EXPOSURE METER

Having a sensitivity range of 0.1 to 4000 foot candles, the new Sixtomat exposure meter also has the following features: f stop scale ranges from 1.4 to 45; shutter speeds from 1/1000 to 30 seconds for stills and for 8, 16, 32 and 64 fps for movies; automatic retention of light reading; automatic calculation of the correct f stop for every shutter speed and selective viewing angle.

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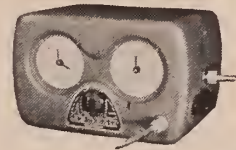
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• Continued on Page 439

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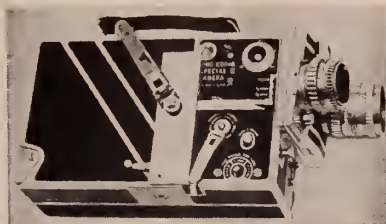
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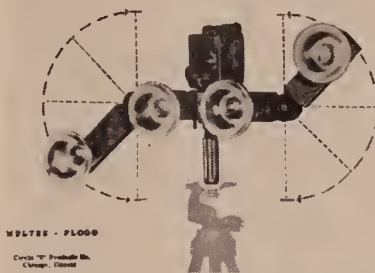
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• Continued from Page 437



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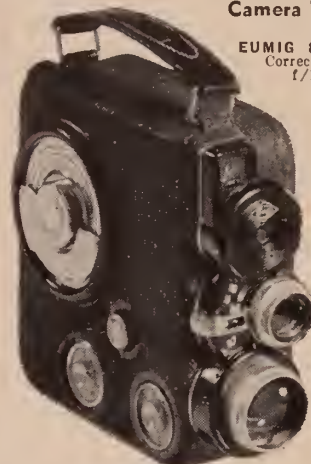
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Home Movie Reviews

★★ "ANTS IN THE DONUTS"—400 feet, 16mm Kodachrome by Aubrey H. Widson, Seattle, Wash. An amusing little comedy of the triangle variety that shows the producer has a definite leaning for comedy angles. The picture opens, after well exposed and centered titles, on our hero looking for work in the classified columns of the paper. He selects an advertisement that seems to have unlimited opportunities which naturally turns out to be selling vacuum cleaners. His exploits in selling this item, door to door, are well handled and maintain interest. After many turn downs he meets an old college sweetheart who invites him in. It is here that the triangle develops and, of course, the return of the husband. The wife hides our hero but not before fitting him out in women's clothes with the understanding that "she" will be introduced as an old college chum. The resulting scenes as "Susie" cavorts thru the impersonation are very funny and well done. The final scene is of the "Let me show you my etchings" type and is perfectly understandable.

It is suggested that a little closer watch on exposure be made. Particularly the scene where the salesman skates up to the door. This scene must have been made in late afternoon as there were no shadows and the facial tones were on the red side. In the following scene—the arrival at the door—there is bright sunlight and the flesh tones are normal. Also, the spoken titles could have been cut-in to better advantage. Otherwise, a very fine and amusing film.

★★ "ROOM FOR RENT"—250 feet—16mm Black & White by Wm. H. Palmer of Deerfield, Illinois. A rather pretentious attempt by a group of amateurs, to produce a horror film with a Mark Hellinger twist.

The picture opens with a reverse title in which a string spells out the words—"Palmer Productions Presents." This was not smoothly done as the string catches half way thru and the tugging of the operator is apparent. The scenes open with a young couple looking for a room to rent. They apply at a home and it is here that an indication of the story is made known. The old crony that answers their ring would have made any normal couple run for their lives, as she was overly made up and her actions were over-dramatized.

But we will assume that rooms are scarce and the young couple are shown in and accept the lodging. It is here that the final scene should have started to build—but there is no indication of

further horror as yet. The usual unpacking and getting ready for bed routine is followed. While the husband finishes his toilet the young wife is discovered in bed. In this scene a false start is apparent and is not edited out. In bed, she glances toward the ceiling and sees "footprints." This, of course, calls for a scream that brings the husband into the room and seeing the "footprints" on the ceiling they decide to leave, but now! After their departure a short shot of the old crony chuckling is shown.

The same routine is followed by the next young couple but instead of the young wife discovering the footprints she is set on by a large insect. After brushing it off it apparently flies to the ceiling where it is crushed by the husband with his shoe. When the shoe is removed we see a decided footprint on the ceiling similar to those that scared the previous couple out of the room. And the picture ends.

There is no question but what the group enjoyed themselves immensely in producing this opus. It could have been made much more entertaining for general audience consumption with a little more forethought. Suspense could have been built with a few inserts of the landlady listening at the door, wierd noises being heard, etc. And the impact of the last scene is practically lost. The Board of Review assumed that the room was so dirty that there was dust on the ceiling and the previous footprints were made by a former tenant who was after the same insect, who had a penchant for flying to the ceiling after biting the room's occupants. If this was the case, the climax could have been much more understandable if the earlier scenes had inserts of hands wiping dust from the furniture. As it was, there is no indication as to just how the footprints could be made on the ceiling.

Acting was good and the shots were steady indicating the use of a tripod. The lighting was harsh but permissible in a picture of this kind. A few more inserts and a little tighter editing will make this picture one of which the producers and actors can be proud.

★ "THIS PLEASANT LAND"—350 feet—8mm Kodachrome by Joseph A. Pissett, San Francisco, California. There is no question but what the producer of this picture had an object in mind when it was photographed, but its entire import was lost in editing and assembly. In the first place, it is far too long for the subject content. The picture could have been done in seventy-

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five feet of film and made into an in-
teresting production.

The Board of Review was unable to
determine the objective of the picture
but for purposes of analysis let's as-
sume that it was intended as a piece to
depict Americana. Its forests, streams,
highways, industries and pleasures. But
many long and uninteresting scenes of
the "still camera" variety slowed the
tempo to a point of monotony. When
action is finally shown, it is jumpy.
An example is the scene in the lum-
bering camp. Logs are seen being load-
ed and all of a sudden a man pops into
the scene. This would not have been
objectionable if the camera angle had
been changed—but just to pop in a
standing man where one was not visi-
ble before was rather comical.

Titling was good but not in keeping
with the scenes that follow. They tend
to be of the dramatic variety and much
too colorful. They detract.

The picture should have closed with
the Thanksgiving scenes which would
have symbolized all that for which we
are thankful in "This Pleasant Land"
but the producer drags out the finish.
The shots of the picnic gathering were
all right for a film for family con-
sumption, but the shot of the woman
"mugging" into the lens was definitely
out of place and should be eliminated.

The producer would probably be very
much surprised to find out just what a
pair of scissors and a splicer would do
for this film.

Correct Color Exposure

Since the exposure must be "on the
nose" for best results with color film,
a good exposure meter is the best pos-
sible investment to guard against fail-
ure. For best results with color film,
measure the light falling on the sub-
ject—not the subject. The easiest way
to do this is to use an incident light
type of meter. Otherwise, if you have
the other kind, take the reading on a
standard grey card held near the prin-
cipal object.

This point is often extremely im-
portant. Color film is equally sensitive
to all colors, meters are not. Hence, if
you take the reading on the subject,
the meter will be affected by the color
of the subject. For example, a land-
scape which is mostly green will read
high, causing you to underexpose. By
measuring the light which falls on the
subject, the color of the subject does
not upset the accuracy of the reading.

With tungsten lamps, there are two
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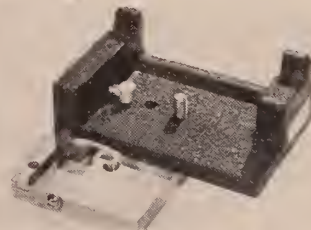
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LETTERS

BACK ISSUES OF HOME MOVIES

Sirs:

Due to conditions beyond my control, I am forced to break up my file of Home Movies magazines. All are unclipped and unmarked and go back to 1935 with binders for the 1940 and 1941 issues. And three smaller ones for the years 1942, '43 and '44. The latter three are interchangeable for the other years.

I am offering these for sale to any amateur that is looking for these back issues. Your help will be appreciated in this matter.—Alden E. Miller, 3212 34th Avenue So., Minneapolis, Minn.

LIKES MOVIE IDEAS AND SCRIPTS

Sirs:

I wish to take this opportunity to thank you for running *Movie Scripts* in Home Movies. I appreciate it very much, and I know others do also.

I have selected two, and we are nearly finished one now. "The Ghost Story," and "The Grass Widow." Both are good.

Please keep on printing these. They are a great help, and keep us active with our cameras.—James W. Bardsley, D.S., 1370 Kepper St., Philadelphia, Pa.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233.)

OF HOME MOVIES, published monthly at Los Angeles, California for October 1, 1950.
1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles J. Ver Helen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, California; Managing Editor, John R. Grable, 747 S. New Hampshire, Los Angeles 5, California.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Charles J. Ver Helen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, Calif.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

CHARLES J. VER HELEN, SR.
(Signature of publisher/owner.)

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- MAGAZINE 16mm film, fresh-dated. Weston 16! \$1.75, three for \$5.00, postpaid, processing included. ESO-S, 47th & Holly, Kansas City 2, Mo.
- KODACHROME film, fresh-dated! double 8mm, 3 for \$10.00. \$4.25 magazine 8, 3 for \$12.50. Other types on quotation, postpaid. ESO-S, 47th & Holly, Kansas City 2, Missouri.
- BOLEX H-8 owners. 100 ft. rolls double 8mm film mounted on regulation Bolex H-8 spools, including processing. Type 100, \$7.50; Type 24, \$6.50; Type 16, \$6.00. DELUXE SEPIA, \$6.50. Kodachrome, \$13.25. ESO-S, 47th & Holly, Kansas City 2, Missouri.

TRANSPARENCIES AND SLIDES

- Broad St., Newark, New Jersey.
- NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and list 25c. SLIDES, Box 206, La Habra, California.
- CARLSBAD CAVERNS—New issue interior Color Slides—also Kodachrome Printed Post Cards of Caverns. Sample slide 50c. Catalogue 5c "TEX" HELM, Dept. HMS, Carlsbad, New Mexico.
- STEREO REALIST COLOR SLIDES CARLSBAD CAVERNS, Old Mexico, Desert Flowers, others. Sample 75c. Catalogue 5c. "TEX" HELM, Dept. HMSR. Carlsbad, New Mexico.

MISCELLANEOUS

- HOME MOVIES Magazine 1934 to date and misc. Movie Makers magazine Dec. 1934 to December 1938 for sale. Will accept best offer. PAUL A. LEEB, 329 West National Ave., Milwaukee 4, Wisconsin.
- HANDBOOK of Motion-Picture techniques. If you have camera you should have this handbook, \$5.95. GALLARD, 29A Coe Ave., Hillside, New Jersey.
- DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5, Calif.
- REPERFORATION any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed \$2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th & Holly, Kansas City 2, Missouri.
- "HOW To Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, California.

HARRY ATWOOD OF AJO, ARIZONA WINS FIRST GADGET BAG FOR HIS MOVIE OF THE MONTH

Sirs:

I just returned from a month's vacation and found awaiting me the beautiful gadget bag that you and the staff of "Home Movies" so kindly sent. I am proud to accept it and want to express my deepest thanks and appreciation. The case is the finest I have ever seen. During the filming of "Outpost" our old case received some pretty rough treatment—so much so that a new one comes in very handy, especially one of such high quality. It will help me a great deal in making future films.

I also want to thank you for your excellent article on our film and for your helpful criticism in an earlier letter. I have re-edited some of the titles and connecting scenes of conversation and tried to follow your suggestions as closely as I could. It has improved the film considerably.

Thank you again.

Yours very truly,

Harry Atwood.

HELP FOR MOVIE AMATEURS

2 "How-To-Do-It"

Should Have

Books Every Movie Maker



Contains elementary instruction and advice for beginners, advanced tips for experts — all you need to know about composing, photographing, developing and editing titles for home movies. Generously illustrated with photographs and diagrams. Not a step overlooked. Also contains complete diagrams for building your own titler.

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Revised Edition, complete with new, improved formulas, new illustrations. Tells how to reverse films; build necessary apparatus; how to proceed step by step; formulas and directions for developing positive titles.

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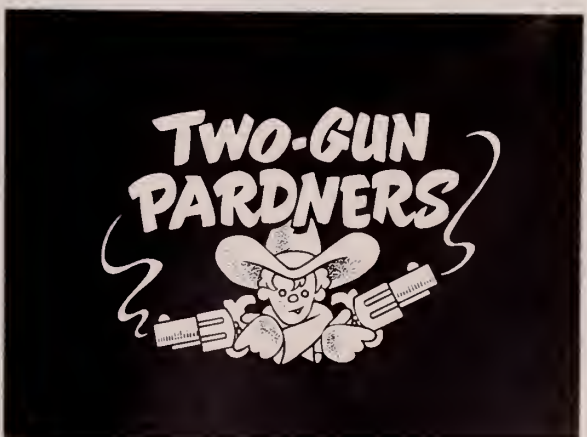
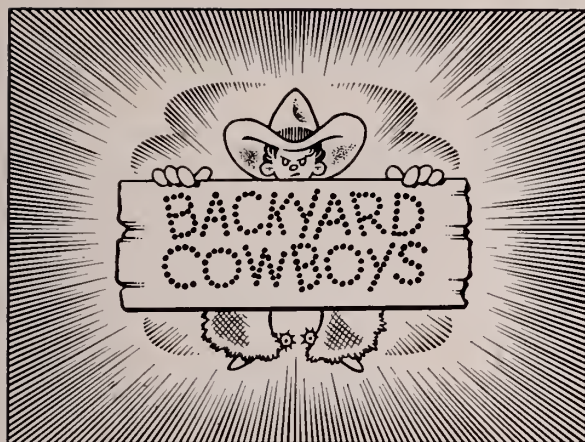
.....copies of HOW TO REVERSE
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Address

City..... Zone..... State.....

TIMELY TITLES



THE FOUR TITLES WITH DARK BACKGROUNDS ARE FOR YOU CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHER FOUR ARE FOR YOU WHO USE THE POSITIVE FILM METHOD. ALL EIGHT ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.

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VERSATILE 16MM.
MOTION-PICTURE CAMERA**



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Integral Mask Slot



A set of six masks—circle, oval, and matched horizontal and vertical half-masks—comes with the Cine-Kodak Special II Camera . . . a mask slot is built in behind the lens. For the easiest of all special effects, just slip in a circle or oval mask . . . aim . . . and shoot!

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Special cinematic effects are all so easy . . . all so effective . . . with the precision controls built into the Cine-Kodak Special II Camera.

One of a series of pages which help to explain why the Cine-Kodak Special II Camera is known as the world's most versatile 16mm. motion-picture camera.

Superb 16mm. motion-picture camera with the controls for special effects integral with the basic model. Fully capable for precision movie making just as it's supplied . . . and further adaptable through accessories to meet the specialized requirements of every field served by 16mm. motion pictures.

One of Cine-Kodak Special II Camera's standard features is described at the left. For further details about this outstanding 16mm. camera, see your Kodak dealer . . . or write Rochester for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, standard Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 63mm. f/2.0 Lens.

Home Movies

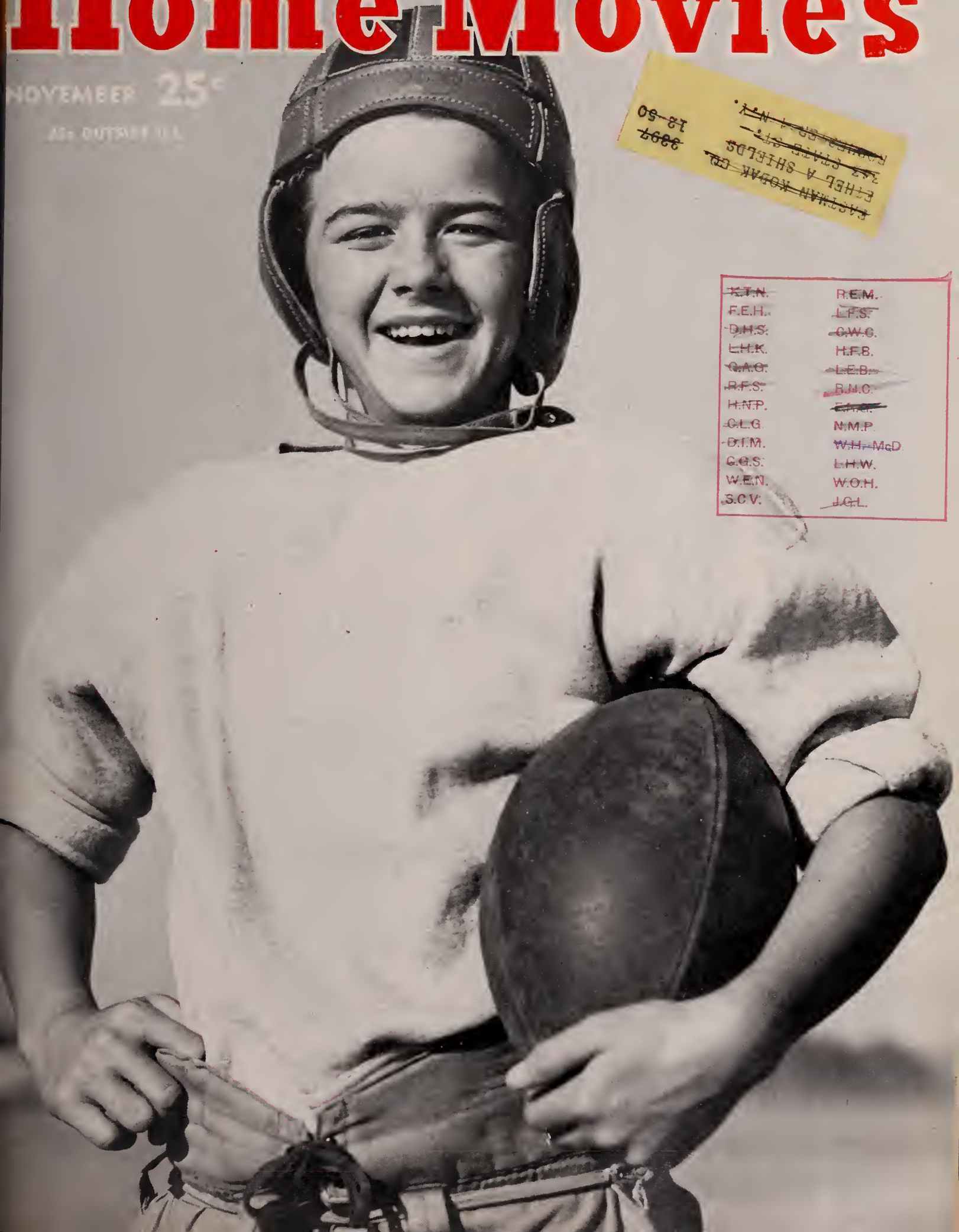
HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

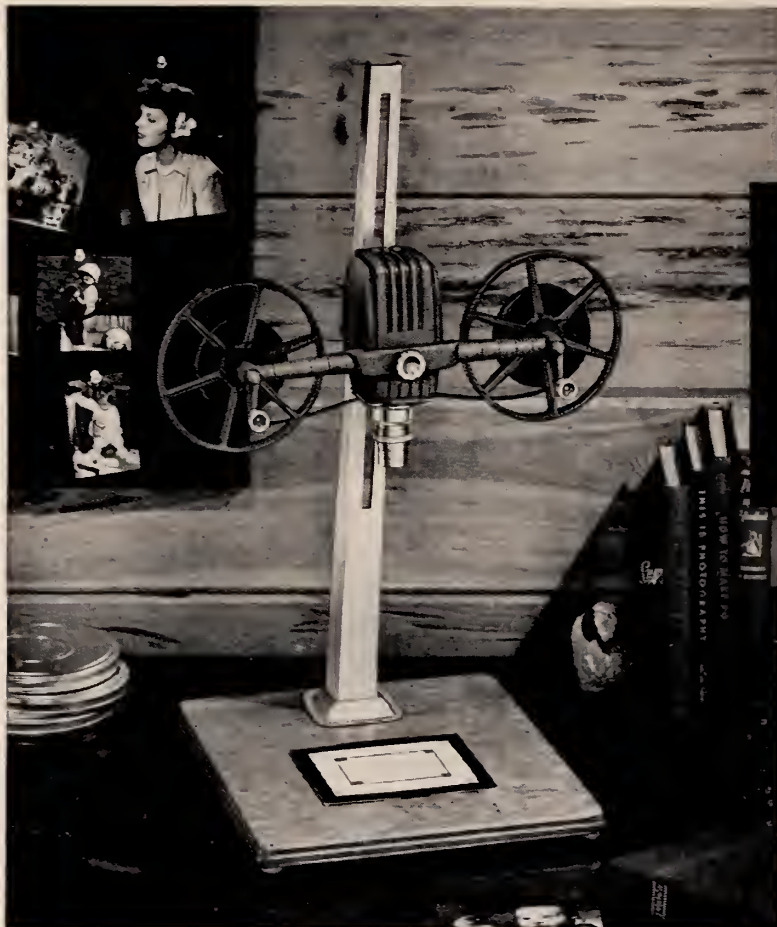
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Beautiful prints from color or black-and-white film. Amazingly easy! As little as 3¢ a picture!

Now you can make large individual prints from any movie film! The Revere Enlarger-Viewer uses the sensational new Gevaert patented Diaversal Paper to produce rich, deep-toned pictures up to 4"x5" at remarkably low cost—about three cents a print, depending on size.

Extremely simple to operate, the Revere Enlarger-Viewer gives you complete prints in about five minutes without need of making



negatives! Hand cranked reels move film rapidly, and bright projected image on baseboard permits easy selection of frame to be enlarged. Utilizes any standard 8mm or 16mm Camera lens which is easily attached or detached.

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The Revere Enlarger-Viewer projects a large, sharp, brilliant picture that is perfect for close study of your films. Used with the Revere Curavmatic Splicer, it makes an ideal editing outfit. Your Revere dealer will be happy to give you a demonstration—visit him now!

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Model E 208—for 8mm film, **\$4750**

Model E 216—for 16mm film, **\$4950**

Each complete with Diaversal paper and everything you need for making enlargements.

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Firmly splices any 8mm or 16mm film with greatest ease and speed. Single stroke of arm trims both film ends, ready for scraping with attached scraper. Automatic overlap and pressure bonding! Eliminates usual hand manipulations. After a few seconds for bond to set, film is removed—perfectly spliced!

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Revere

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"HOME MOVIES"
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28 BASIC POINTS ON

How To Make Better Movies

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- MAKE 'EM LAUGH
- PUTTING ON A SHOW

How to do it!

- SHOOTING A PARAGRAPH
- BEST PICTURE ARRANGEMENT
- YOU ARE A MOVIE DIRECTOR

READY NOW!—the book you have been writing about and asking for. It answers in full detail all those little and perplexing questions of "what makes a BETTER MOVIE?" The twenty-eight basic steps that will help you and your movie camera make better movies. Movies that will be enjoyed by your friends and family for years to come. Twenty-eight chapters that are brimful of up to the minute suggestions and helpful hints on the things you want to know. Above we list only a few of the exciting steps and the entire twenty-eight are all yours for the sum of \$1.00. Send today for your copy. You will use this handy book for many years to come.

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HOME MOVIES

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Los Angeles (5) Calif.

Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

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COVER PHOTOGRAPH—"DICK WHITTINGTON"

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"Cine Capsules"

ONE OF the most gratifying things to view on the screen is a successful lap-dissolve, and is well worth the effort in spots where one is called for.

IN REVERSAL processing if the first development is not correctly timed, the film will either turn out too dark with grey instead of white highlights through too short development, or it will be thin and wispy-washy through too long development.

A SUPPLEMENTARY lens of 1 diopter, focuses at 1 metre, which is the same as 39.37 inches, or say 40 inches for practical purposes. A lens of 2 diopters focuses at half of 40 inches, or 20 inches, and a lens of 4 diopters focuses at a quarters of 40 inches, that is, 10 inches.

A SUB-TITLE should have the fewest number of words possible which are necessary to serve its purpose.

IF A CAMERA has been lying in a cool place and is brought out into warm air then lens should be checked for moisture which may have condensed on its surface, before shooting.

IN MAKING fades in or out, or lap-dissolves, on titles, the fading can be done by moving the lights away from or towards the title card. A little practice will indicate the correct speed to move the lights, and it should be done with no other lights or reflections in the room.

LEMON JUICE will assist in removing developer stains from the fingers.

IF POTASSIUM BROMIDE is not available when mixing up a developer, and it is not wished to delay the processing, a pinch of common salt (Sodium Chloride), can be used as a substitute and will give similar results.

IF FILM breaks during projection keep the delay to a minimum by joining the break with scotch tape as a temporary measure. If the break occurs after the film has passed through the gate it does not have to be unthreaded to make the join.

CLUB NEWS

LOS ANGELES 8mm club members Lucille Cramer, Rosalie Harrison, Bob Beazell and Margaret Harrison's collaborative film effort, "High Heels," was featured on a recent Home Movie Theatre on Television Station KFI.

CHICAGO South Side Cinema Club will see "Navajo Trails," by Clarence Koch of Metro Movie Club, at its October 25th meeting.

ALBANY, N. Y. Amateur Motion Picture Society plans to make a club project this year of showing films to shut-ins once a month.

ROCKFORD, Illinois Movie Makers Past Presidents' Night will be at the October meeting. This night is a "pay night," proceeds of the evening going into an equipment fund for the club.

LOS ANGELES Cinema Club Inter-Club Contest winners were, first, "The Four Freedoms," by Andy Potter of the Valley 8mm Club; second, "Vacation for Three," by Forrest Kellog of the LONG BEACH, Calif. Cinema Club and third, "Ham in Me," by Mrs. Neva Bourgeotte, Valley 8mm Club.

ORMOND, Australia Movie Club awarded prizes in the 1950 Mitchell Cup Competition as follows: First, "Two of a Kind," 9.5mm by R. O'Nelie. Special award went to "The Heart of Australia," 9.5mm by R. D. Stripp.

JOHANNESBURG, South Africa Amateur Cine Club was asked by the City Council of that city to make a color film record of General Smuts birthday visit.

LOS ANGELES Rosewood Photography Group, meeting every Tuesday night at 7:30 p. m. at 501 North New Hampshire, extends an open invitation to attend their meetings to anyone interested in furthering their knowledge of still photography. There are no dues nor fees, members being required to furnish only their own photo paper and negative material if using the club cameras. Instruction is offered from elementary to advanced photography and processing.

JOHANNESBURG, South Africa Amateur Cine Club is a member club of UNICA (Union Internationale du Cinema d'Amateur-Switzerland), and in this capacity is the representative of all cinematographic clubs in the Union of South Africa on all matters of international interest under the control of UNICA.

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice"

16mm Sound-On-Film Camera.

Shoot full-color or black & white.

Now you can enjoy your own

High-Fidelity talking pictures!

\$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.



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AND BETTER WITH A CINE-TEL TELEPHOTO LENS

Cine-Tel* lenses give "field glass vision" to your movie cameras. It is now possible to take distant scenes—capture playing field action from a spectator's seat—photograph celebrities who are otherwise unapproachable—shots unobtainable with a regular lens.

You can now obtain a Telephoto—that is a Telephoto—PRICED ATTRACTIVELY LOW—made in the tradition and quality of the optical and photographic center of the world.

Ask your dealer to show you the Elgeet Cine-Tel* lenses or write for descriptive literature. There are models for all makes of movie cameras.



*Trade Mark

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Precision Optical Products

Where Quality is Important... **ELGEET LEADS**

CINE ROUND-UP

Seeing is believing? Well... sometimes. But if you see a gypsy fiddler on your TV screen pouring passionate paeans into the fastness of a forest glen, don't be too sure. He may really be fiddling in front of a bright white backdrop in a downtown studio.

Such benevolent deceptions have already been accomplished in both motion pictures and television through the use of projected background pictures, and by superimposing separate images of the foreground subject and the background scene. But electronics seems to have found a better way of "showing you what ain't."

The experimental development of an all-electronic system in which two TV cameras automatically divide the job of sending out subject and background was described yesterday afternoon in a technical paper by Wayne R. Johnson, of KFI-TV, Los Angeles, at the 67th semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel, Chicago. Mr. Johnson's paper was presented by Wallace V. Wolfe, president of the Motion Picture Research, of Hollywood.

Regarding the new system, the layman may well ask "why" as well as "how." One reason "why" is that a downtown studio has better acoustics than a forest glen, a farmyard, or a mountaintop. Another is that there are no very handy electrical outlets in such places, and in addition, the use of a suitable stock footage of motion picture film in the studio saves hauling a lot of equipment to the forest or mountaintop.

The "how" of the system described in Mr. Johnson's paper involves a phenomenally fast vacuum-tube switch which shifts the transmitter from the output of one camera to that of the other in one ten-millionth of a second. It does this every time the electron beam in the foreground camera begins or completes the scanning of a portion of the foreground subject as it traces its 525-line horizontal course over the camera-tube target.

The switch is triggered for each shift by the change that occurs in the output of the foreground camera as its scanning beam moves across the target, from the highly charged area representing a portion of the bright backdrop to an area of mixed lower charges corresponding to the subject, and again, from the low-charge subject area to the high-charge backdrop area.

Thus, if the subject is a lone performer in a position at neither extremity of the camera angle, the foreground camera will first put out a high-

• Continued on Page 480

SHOOT DEVELOP PROJECT

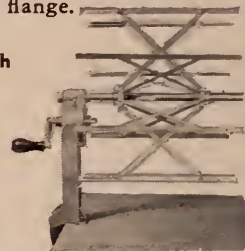
YOUR MOVIES
IN HOURS



IT'S EASY WITH THE MORSE G-3 DAYLIGHT DEVELOPER

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film—adjust to either size by a turn of the top flange.

Dry Fast with
the MORSE
M-30 Film
Dryer



Simple, Portable.
Dries film
in 10 minutes.

Reel collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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Manufacturers of
PRECISION PRINTERS
DEVELOPERS
STUDIO LIGHTS
STRAIGHTENERS
FILM DRYERS

Twelve years ago with

Home Movies

Do You Remember?

The month of November, 1938 was a month that had long been awaited by amateur cine' fans the world over. For it was the November issue of HOME MOVIES that carried the details of the Home Movie Titler that had been suggested and designed by readers from all over the world. Individual filers and movie clubs started projects to build this titler and the results were really worth while. Perhaps HOME MOVIES will have a reprint of this article. What say?

►►►

Ted Shaw of the Metro Movie Club of Chicago won first prize of \$100.00 for his film "Chicago, Vacation Center of the Nation. This was a competitive film venture and the prize was awarded by The Chicago New Century Committee.

►►►

The Minneapolis Cine' Club featured a lecture on "Continuity—the Backbone of Movie Production." Ed. Johnson showed a color film on a Montana Dude Ranch.

►►►

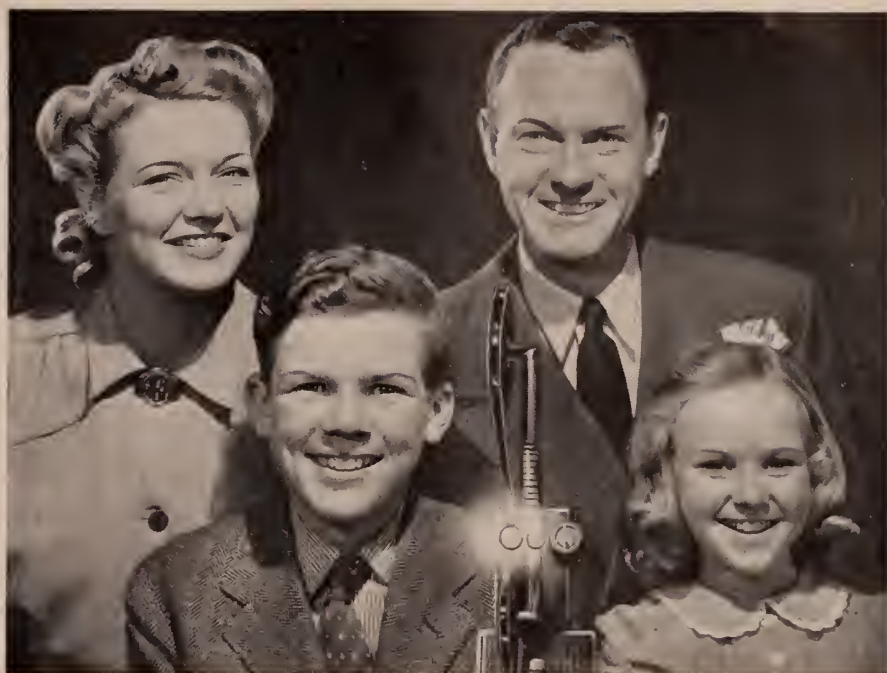
The Kansas City Cinema Club had their monogram made into automobile windshield stickers. Here is an idea that could be followed out again today and would help introduce those traveling brothers of amateur cinematography. Have stickers made also for equipment and carrying cases.

►►►

Advisory editors to Home Movies Magazine contributed short articles on indoor lighting. These were very educational as most of the pieces contained lighting diagrams for unusual lighting set-ups.

Labeling Films

A simple and durable method for labeling films is to write or print title of film in ink on the white leader and then apply a coating of clear (uncolored) nail polish over the lettering. If ink has tendency to "crawl" on surface of film, first moisten film with damp cloth, allowing it to dry before starting to write.—*John Tuchlinsky.*



the newest package in Movie Entertainment

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Titles & Tips

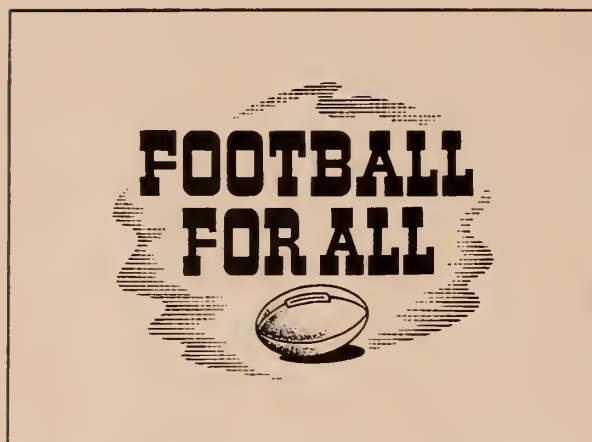
For Your Typewriter Titler



A title for that family dinner that will take place this month.



Baby may not have turkey but he will eat with the family—by bottle.



Maybe Dad gets in the game—well, how old can you get?



A title for that leisurely stroll down country lanes.



June isn't the only month—some people get married in December.



Good, bad or indifferent—Pop is a necessary evil around the home.



Sunset & Vine—Location of the famous N.B.C. Studios.

Before the sun sets over the blue Pacific tonight, and ends another day in the World's Cinema Capital, some 10,000 men, women and children will be clocked through the figurative turnstiles which welcome visitors to Southern California.

If you are not one of these today, the odds are good that you will be eventually, and that you will turn the tables on Hollywood with your own 8mm or 16mm camera.

There is a lot to see here—and a lot to film—but the two do not always coincide. What is photogenic? What places and incidents include that all-important ingredient — action? What makes a good "story line" to knit together the parts of our travelogue? How shall we personalize the story with our own selves and friends included as lead characters?

First, what is photogenic, what material do we have to start with? Places and people are the two ingredients which make a travelogue, so we start by making a list of "camera targets." These locations are selected on a basis of your own personal interest. Travel folders, magazines and public libraries are sources of information.

Also, write to the All-Year Club Free Visitor's Bureau, 517 W. Sixth



HOLLYWOOD CAMERA CREW ON LOCATION

Hollywood Camera Tour

By WILL LANE

Answering the many requests from readers for film highlights in the film capital of the world.

St., Los Angeles, who will be glad to send you booklets such as these:

HERE'S GLAMOURLAND — A guide to movie and radio studios, stars, etc.

SOUVENIR SIGHT SEEING MAP — A road map of Southern California showing important points of interest and how to get there.

EVENTS NEWS—Current celebrations, dates, what and where they are.

At the All-Year Club office, personalized itineraries will be outlined if you wish. Guest tickets to many attractions are provided, such as the Huntington Library and Art Gallery,

Grauman's Chinese Theater—Will she follow in Joan Crawford's footsteps?

wineries, packing houses, etc. Public transportation trips are arranged for folks who do not have cars with them. And don't forget the luggage sticker provided. Shoot a close-up of a hand slapping the ticker on your best suitcase! Next—but let's put this in shooting script form, or at least in the order we would see the high spots.

Tour A

(About 1½ Hours)

1. Star. All-Year Club, 517 West Sixth St., Los Angeles.

2. Pershing Square, ½ block East. Opportunity for shots of surrounding buildings framed in foreground of

• See "TOUR" on Page 483

Exposition Park—Beautiful flower display for all year filming.



LaBrea Tar Pits—Prehistoric monsters fought to the death in search for water.





EXTRA FOOTAGE OF GOOD SHOTS SHOULD BE FILED

Build Your Own Film Library

By RODERICK SOUTHWORTH

A most profitable way was found for making 15-minute reel subjects. Some years ago a film library was started for want of a better place to keep some "prize shots." It had cost nothing to start, is no trouble to keep up and yet has, among other things, supplied enough free film to make four very interesting reels.

The library started when I couldn't find the correct place to splice-in some "perfect" but independent shots. To

splice them in anywhere would take away some of the perfectness of such chance shots. They can be compared to the quality of the exhibition salon pictures of our still photography friends. If you have such shots, gotten by chance or otherwise, you'll find it a help to do as I did—start a film library.

For example, one shot I have is of the Brooklyn Bridge taken in the early morning. A low lying fog is rideing the river in the background, a red sun-

A PLACID SCENE USED TO SET TEMPO



light was alighting on the tops of the bridge supports at the top of the picture and silhouetted stevedores were unloading a boat in the foreground. Mother luck was surely setting the diaphragm that day and she did an excellent job. Experiments and tests with filters and other movie accessories have also produced some outstanding movie snapshots.

After being spliced, unsuccessfully, into many different places they finally ended in what was the beginning of a film library and left to age in the reel. The library grew and eventually every properly exposed shot that was discarded by careful editing from other films was also added to the library. Some scenes were obtained when scenes of a reel were shortened. No matter where it came from, if it was properly exposed and over four seconds running time, it was added to the film library. Some subject matter that seemed hopeless at the time has many times become a very valuable shot.

There are two simple methods of connecting the films when adding them to the library. One is to use scotch tape, the other is to splice them in with film cement. If tape is used, the film ends are overlapped about two frames, the sprocket holes lined up and a short piece of narrow tape is used to secure the loose ends on either side of the film. Tape splices will take many trips through a viewer and are very quickly made. Films are conveniently stored on the small reels that are returned from the factory, a different general category being put on each reel. What categories to use will depend upon the nature of your photography. One reel may contain sport shots, another may be animals, a third one landscapes and so forth. I've never found it necessary to use any written records as is done with large commercial libraries, and to do so would only tend to make a difficult task of keeping and using the library.

After about ten reels had been collected I became curious one time as to what was actually in the collection. Upon running it through the motion viewer I noticed many pictorial scenes taken at different times of the year. It was a natural then to assemble them on one reel, according to seasons. Upon projection the title of "The Four Seasons" suggested itself. At first there were a few blank spots but ideas grew with the film. A burst of fireworks was found and used to mark the Fourth of July, a discarded scene from a wedding indicated June, a night street scene, well decorated told that Christmas was near-by. The general idea was to indicate the months in as subtle a manner as possible so the audience could play a guessing game as it watched the film. It has been a lot of fun to make the film and continues to

• See "LIBRARY" on Page 482

By HAP GREEN

"— and by the way bring along your movie camera." I could hear him advising me over four hundred miles of Don Ameche wires.

"Don't I always?" I laughed, almost apologetic. "What do you have in mind, Doug?"

"We're taking the jeeps into the desert back country for a couple of days, it ought to make a good movie, so bring plenty of film."

Ordinarily I might have questioned the purpose of the trip but both Doug Young and his wife Marge, now living in Phoenix, Arizona, who jointly make a business of other people's hobbies, had quite suddenly become interested in a hobby of their own — one that took them into the remote regions of the desert. I knew without asking what the plan was but I asked anyway.

"What's the blueprint, are we going rock hunting?"

"That's it," came the answer. "We're going back to a place we found some time ago."

"O. K." I said, cradling the telephone on my shoulder as I lit a cigarette. "How hot is it in Phoenix?"

"Just right," he said enthusiastically, "you'll love it, no more than a hundred in the shade." The latter he added throwing the words away like they were dirty linens. "But don't worry about that," he continued, "where we're going there won't be much shade!"

"Are you kidding, Doug?" I asked, as my voice climbed a few octaves higher than normal.

"No, of course not. It'll do you good to get out of that California smog." Then as if he had suddenly felt responsible for the expenses I would incur for our long distance conversation, he added, "We'll see you at six in the morning, right?"

"Yeah," I sighed, the enthusiasm draining from my voice, "a whole hundred in the shade and he calls it just right."

I could hear him laughing as his voice rippled out a "So long, see you

The search for precious stones begins.

A "pebble puppy" bathes his aching dogs.

Even in the desert, a woman is a woman.



JEEPS PENETRATE DEEP INTO THE DESERT

Rockhounds with Camera and Jeeps

Photographs by the Author

later." Then the laughter ended abruptly as he hung up the phone.

It was June in Phoenix, and Phoenix in June sounded hot and no matter how I juggled it, it kept coming out that way. These rock hounds, I thought, they've got it bad.

But I soon found out that the Youngs were not alone. Everywhere today in every state in the union, in the world as a matter of fact, multi-

tudes with their membership growing constantly probe recklessly beneath desert cactus, creep along sandy beaches or hammer energetically at mountain ledges. And if you are like me, you will wonder at first, what is all this? What fascination can a weather beaten stone hold for its finder? Then the rock hound displays his collection and the stones speak for themselves, or visit

• See "ROCKHOUNDS" on Page 480





A REPLICA OF THE FIRST HOUSE IN PLYMOUTH



"The Rock"—stepping stone to America

Plymouth Rock. Here in a hallowed marking, at the waters edge, rests the rock that welcomed the feet of those seeking freedom from religious persecution.

Then scenes of the First House, which is a replica of that which was erected many years ago, and stands as a monument to all homes in this country. It is situated on the waterfront near the "Rock" and was visited by 300,000 tourists last season.

The scenes of the surroundings and historical monuments are exceptionally well photographed. The National Monument to the Forefathers and the statue of Massasoit, the pilgrim's friend, is of massive size and was a gift to Plymouth by the Improved Order of Red Men. All this is well handled by the producer and maintains interest throughout.

Mr. Horowitz produced the picture in 400 ft. of Kodachrome and the steadiness of the pictures indicated the good use of a tripod. Exposure was excellent and picture composition left nothing to be desired. The "flashback" montage at the end of the picture was very effectively used. A well-scored musical accompaniment rounded out a fine presentation.

Movie of the Month "Land of the Pilgrims"

By OSCAR HOROVITZ

Photographic Illustrations were purchased by Mr. Horowitz

*"The breaking waves dashed high,
On a stern and rockbound coast,
And the woods against a stormy sky
Their giant branches tossed."*

From "The Landing of the Pilgrims"
—Henry Wadsworth Longfellow

'Tis a far cry from that momentous morning way back in 1620 when the pilgrim fathers first stepped ashore in

Statue of Massasoit — the Pilgrim's friend.



a new land. A land that was destined to become the hope and salvation of generations to follow. And from that day to this, America and that little town of Plymouth, Massachusetts, has offered sanctuary and freedom to those who followed in the footsteps of our forefathers.

Oscar Horowitz, of Newton, Mass., has taken the theme of Plymouth and developed it into the Movie of the Month. Opening with scenes of modern Plymouth we are reminded of the growth and prosperity that is our heritage. And this month, November, as the nation prepares to again celebrate Thanksgiving, Home Movies Magazine salutes Mr. Horowitz for producing a film that should remind one and all of the unrestricted freedom and opportunities that exist within our borders.

After brief glimpses of modern Plymouth, the producer takes us to that which every school child knows, is the stepping stone to America —

HOME MOVIES ANNUAL CONTEST

closed at midnight October 31st

The judges are now busy selecting the various winners. Announcement will be made in the December issue as to when their decision will be reached.

Watch for it!

NOT so very long ago a friend and I were talking about our filming problems and he came up with a remark that left me thinking. The remark was, "... but I shoot nothing but color." He said it with such an impressive air—an air, and tone of voice, that gave one the impression that he, and he alone, was in the color category. But the truth of the matter is that everyone seems to shoot color today and, as a result, it has become very commonplace. But, be that as it may, his remark caused me to do some thinking.

Have we lost the knack of shooting a good black and white film? And believe me it is a knack. This is by no means to be considered a condemnation of color shooting, but color has been so drilled into the average filmer that he is apt to lose sight of the fact that a good black and white film is harder to shoot than a color film. This is specially true when it comes to indoor filming. With color, you can set up a reasonable number of reflectors, light the scene flat and with the proper exposure get a passable color picture. The very fact that it is color seems to satisfy the average cine' bug.

So, the remark of my friend caused me to think back to the "good old days" when one thoroughly enjoyed the hobby of home movie making. And it was black and white photography that put home movies in the hobby class.

Some nights later, in projecting some of my older films, I rediscovered black and white photography. And it was in this picturization that I became the rabid cine' filmer that I am today. In looking over these older films, I rediscovered what filters were for and the beauty they lent to a scene. Some of the scenes I had made years ago using a K1, K2, and G filter brought out a monochrome beauty that had been completely forgotten. These films taken over twenty years ago were in a remarkable state of preservation while it is sad to relate that later endeavors in color were becoming faded. Some were almost beyond the projection point. But the black and white films, those taken specially of my son in his first step days, were just as good as the day they were returned from the processing laboratory. Also, the record films of the family were there in all their original tonal values.

After a very pleasant evening viewing these older endeavors in home movie filming, one also realizes the much greater amount of money that is spent for color, particularly titles. In filming black and white, I remembered I had shot and processed my own titles on positive stock. The cost was so nominal that all my old films were well titled and names and dates long forgotten, again came to life. And when



SIMPLIFIED MOOD LIGHTING IS POSSIBLE

Rediscovering Black & White Photography

Color has a definite place but black and white filming offers a challenge in lighting.

By LONS RAMSDELL

the cine' filmer takes it upon himself to shoot and develop his own title he then captures some of the real hobbyist's enthusiasm for photography. Many of us know fellow photographers that go in for still work and the many happy hours they spend in the darkroom producing a good black and white print. Well, for a fraction of the cost the still photographer spends on an enlarger, tanks, etc., we can derive the same amount of pleasure.

Aside from the money saved in shooting black and white film, it is tailor made for the 8mm filmer. A great many 8mm users envy their brothers who shoot in 16mm because of the clearer pictures. It is not the 8mm cameras fault, if you have a good lens, but the color film will just not take those long shots without doing a little bleeding. If you want to convince yourself, next time try a roll of black and white.

The fall seasons opens up the necessity for a great deal of indoor filming and it is here that black and white film takes its rightful place. Lighting

now becomes an art instead of just setting up a few lamps in a reflector and shooting at a given exposure. When using black and white indoors, lighting becomes a challenge because it

• See "Black & White" on Page 482

Lighting held to a minimum on this Hollywood set.



SINCE at this particular time of the year countless turkeys sacrifice their utmost for our Thanksgiving, it is only fitting and proper that we, in turn, lend them some possibility of immortality. To this end Home Movies herewith presents a scene by scene movie scenerio written especially around this much esteemed holiday bird, wherein as his last act to an earthly career he is cast in a meaty part flavored with good taste and a role destined for long remembrance.

Although the story has been written for a family of four, the plot and circumstances can very easily be adapted to a larger or even smaller family. Where the script calls for two boys as the youngsters in the household this may be changed to parts for a brother and sister, etc. As a matter of fact the larger the clan the better since it would in reality strengthen the complication of the plot.

As the script is first read it will appear that an assortment of turkeys should be on hand to film the story as it has been written. In spite of the fact that on the screen this will appear to be the implication in filming only one such fowl will be necessary, providing of course, that all scenes where he is shown is made prior to shooting mother's footage as she prepares him for the oven. This will naturally require that the order of the sequences be disregarded during filming and spliced in their proper place for continuity when the film returns from processing.

At the latter part of the story for the first time more than one turkey is supposedly seen at the same instant, but in reality the bird is packaged and therefore not shown. Thus anything wrapped to assimilate his bulk will suffice for these scenes.

A larger part of the plot is set indoors and should pose no special problem in lighting with two or three photofloods in good reflectors. In addition aside from the thanksgiving turkey no particular props are needed. Here and there will be found footnote

suggestions for shooting certain effects. All titles are marked for their location, with enough of these to lend the film a bit of dialogue and provide a full evening's enjoyment for title making alone. Elsewhere in this issue will be found the titles typeset and ready for filming on positive stock. These may be copied with a still camera on contrast film and enlarged to fit any size titler or cut from the page and mounted on a background as they are.

Main Title—A HOLIDAY FOR THANKS

Credit Titles—(as desired)

FADE OUT

FADE IN

INT.—LIVING ROOM OF AN AVERAGE FURNISHED HOME—NIGHT.

Scene 1: Medium shot from corner of room. Father is seen seated in an arm chair hidden behind an evening newspaper. On the floor the children are sprawled near father playing with toys. If possible show mother in the background seated at the dining room table busily occupied with paper and pencil.

Scene 2: Close shot mother adding and subtracting figures on a piece of paper. About her is an assortment of papers and pencils. She pauses, rests her chin in one hand and frowns thoughtfully. Still gazing at the paper in front of her she sighs, shakes her head and reaches for a small book lying near her.

INSERT: Close shot mother's hand opening a budget book. Allow a few seconds to reveal cover and title of book as her hand gropes for a particular page. Opening book she makes an entry for the month of November.

Scene 3: Close shot father lowers newspaper to turn page and thus reveals his identity for the first time. Glances at mother as he fumbles with his paper and finally retreats behind it again.

Scene 4: Close shot children playing with toys near father's feet. As they play one child begins to tease the oth-

er. Second child complains and angrily pushes the other away.

Scene 5: Close shot low angle father peering around his paper. Nodding his head in mother's direction he places his finger to his lips and gestures for silence.

Scene 6: Medium shot high angle over father's shoulders. First child shrugs his shoulders, points to himself and shakes his head as if to say that it wasn't him, and then motions in his brother's direction with his thumb.

Scene 7: Close shot second youngster fuming. He opens his mouth to speak then hesitates for a moment and deciding against it nods his head in approval as he glares at his brother.

Scene 8: Same as scene 5 short scene

A Holiday

All Photographs
by the Author

father returns to his paper.

Scene 9: Close shot first youngster laughing silently at his brother.

Scene 10: Medium shot taking in both youngsters starting to play again. Suddenly the second youngster notices the other is playing with one of his toys and grabs for it. Refusing to give it up the first youngster continues holding on to one end. Briskly a tug of war ensues. Cut quickly to—

Scene 11: Same as scenes 5 and 8. Short shot as father lowers his paper angrily. Cut quickly to—

Scene 12: Same as scene 10 first youngster with his back to father's

THE TURKEY IS STUFFED AND . . . WILL EMERGE AS "KING OF THE TABLE"





"Where's that raffle ticket?"



"Let's do something about this."



"Yes sir! It's the winner."

ay For Thanks

By FELIX ZELENA

Being another in a series of Home Movies

Scripts for your shooting pleasure.

chair tugs hard at toy, as second youngster lets go suddenly. Reacting to unexpected release first youngster loses his balance and toy flies out of his hands and over his shoulders. Cut quickly to—

Scene 13: Same as scene 5, 8 and 11. Toy flies into scene and his father on the forehead. Cut quickly to—

Scene 14: Same as scene 2 frightened mother jumps up suddenly wondering what has happened.

Scene 15: Close shot father rubbing his forehead angrily. He begins to speak to children nodding in mother's direction.

TITLE: "Now, see what you have done!"

Scene 16: Same as scene 15 father finishes speaking. He glares at youngsters and begins to rise from chair. (Cut before he assumes standing position).

Scene 17: Medium shot camera rising to assimilate father's view. Both children cowering back. (To get the effect of the camera rising, hand hold it at the beginning of the scene while in a crouched position. Then as smooth-

ly as possible stand up as the camera continues running.)

Scene 18: Medium shot from low angle mother now at father's side as they stand near his chair. She restrains him.

Scene 19: Close shot children shrugging their shoulders.

Scene 20: Close shot mother looking at father's head. She turns and begins to speak.

TITLE: "It's alright, I was finished anyway . . ."

Scene 21: Same as scene 20 as mother finishes speaking. She pauses, glances back at dining room table and sighs.

Scene 22: Medium shot short scene both youngsters slightly relieved, rising to their feet.

Scene 23: Same as scene 21 mother begins to speak.

TITLE: "Everybody had better sit down again . . . I'm afraid I have bad news!"

Scene 24: A slightly longer shot than scene 21 as mother finishes speaking and exits scene towards dining room.

Scene 25: Medium shot short scene father reseating himself.

Scene 26: Medium shot short scene youngsters doing the same.

Scene 27: Medium shot mother at dining room table picking up budget book and opening it. She sighs again and begins to speak.

TITLE: "According to our budget . . . we can't afford a turkey this Thanksgiving."

Scene 28: Same as scene 27 as mother finishes speaking. She lays book down and then slowly sinks into her chair. She begins speaking again.

TITLE: "I'm sorry, but with prices going up the way they have . . ."

Scene 29: Same as scene 28 short scene mother gestures defeat, as she finishes speaking.

Scene 30: Medium shot short scene father looking crushed.

Scene 31: Medium shot short scene the children sit quietly, dejected.

Scene 32: Medium shot short scene mother quietly massaging her eyes with her fingers.

Scene 33: Medium shot father casually glancing in mother's direction and then at the children, shrugs his shoulders and rises from chair as he begins to speak.

TITLE: "O. K! So we won't have a turkey! Is that so terrible?"

Scene 34: Same as scene 33 as father finishes speaking and begins to walk to mother's side.

Scene 35: Close shot mother looking up at father and then at the children.

Scene 36: Medium shot both youngsters noticing father's attempt to cheer up mother join in and move towards her. (Here their action should convey that they agree with their father.)

Scene 37: Medium shot taking in full family group gathered around mother's chair, as they lovingly console her.

• See "THANKS" on Page 475

A REEL OF THE BIZARRE

Under the title of "The Odd and the Unusual" I made a movie of strange places I have been and unusual things I have seen. Surprisingly a great many subjects fell into this category when I approached my filming with the odd and unusual in mind.

The film is a Ripley's "Believe It or Not" of a sort with scenes showing curious phenomena of mother earth or strange things people have done. I haven't gone out of my way to any degree to obtain these shots. It's a reel I add scenes to from time to time, with titles, as I run across something that might fit in.

One of the sequences was made at Lassen Volcanic National Park and was extra footage taken from a previous vacation movie. It shows a few



of us drinking ice cold water from a spring a few hundred yards away from another spot where this same combination of hydrogen and oxygen, boiling hot, bubbles out of the ground and steam clouds fill the air. Another scene is merely a sign on a cemetery fence offering free dirt. Still another was an odd old Ford someone had built as a gag that had two front ends.

All of us find such material as time goes on and if anyone was to begin such a reel they may be surprised how quickly it grows in length and how often it will be enjoyed by their audiences.—(By J. H. Clark, Los Angeles, Calif.)

FOOTBALL GOES ON

With my son in high school and playing football for his almatater, last year I began a record of this important activity in his young life. Introducing me to his coach I was able to obtain permission to film his team in action from training to actually playing a few games. On a couple of occasions last season, when I could afford the time, I even traveled with the team to the away-from-home games and filmed all of my shots from the side lines or the bench. Close-ups of his team-mates, outstanding plays, scenes of the coach reacting and views of the rooting section and spectators are all in the movie

This semester he graduates and it will be his last term for football. Again

MOVIE

by THE READERS

I hope to spend as much time as possible completing this reel so that in the years to come he may in turn show his children how and with whom he played football in the same school where his father played the game before him.—(By Rich Dabney, Tucson, Arizona).

A MODERN FABLE

During the Hallowe'en season I bought my eight-year-old son a rubber mask resembling a wolf. From the moment I first saw this very unique disguise I began planning a movie idea that it almost automatically suggested.

The plot was the very well-known fairy tale of Little Red Riding Hood, and we comically burlesqued the original story somewhat as the animated cartoons have done in the past. Casting a cute seven-year-old blond girl friend of my son's in the starring part, her mother and my wife actually went to the trouble of sewing the child a glowing red costume for the part in my color movie.

Using one of the parks in town for the locale of the woodland, and our home for a few of the interiors we kept the continuity simple but active. In the end Little Red Riding Hood recognizes her pursuer and informs him to remove his mask because he looks more like a wolf without it. This he promptly does, and the picture fades out with the wolf, a flagrant look in his eyes, giving Little Red Riding Hood a wild chase into the forest.—(By Shannon Walker, Hot Springs, Ark.)

DOWN RIVER ADVENTURE

Instead of spending my vacation this year in the usual manner, namely that of driving somewhere in my car, two of my friends and I decided to boat down stream on the Rogue River as far as we could go in ten days. The idea began as a bet more or less and wound up making a wonderful movie and an unforgettable adventure. In order to show how we made the journey I took along my movie camera and a few extra rolls of film, no more than the camera case could hold however, since we would boat by many towns where I could replenish my supply when needed. The camera case was built especially for the trip, which was designed to float and keep the contents dry in the event of a mishap.

Unfortunately I never appear in the movie because I was the one who did all the filming. But this fact kept only

two people before the camera at all times. Scenes show only two boatmen riding rapids, fishing, camping, etc. Whenever we came to an interesting community we would stop for awhile and film a few scenes of my traveling companions visiting the sights, stopping to eat or sleep in town when on occasions we preferred this to camping out for the night.

There were plenty of times when I was waist deep in water to get a shot of the boat coming towards me, and on one occasion in the Rogue River Canyon we had it overturn in the rapids just to make an interesting sequence in the movie. I climbed mountains and trees for high angles, made shots from the boat for close-ups as we journeyed along and recorded everything we did of interest on the trip.

At the end of the trail, a phone call brought my wife to pick us up and we fished leisurely until she arrived some hours later with our car and a trailer for the boat.—(By Frank Speer, Minneapolis, Minn.)

HATCHED FOR HENS

Living in a small community as we do there are invariably a few busy body women who know everything that happens in town, as if our houses were made of glass or paper. This fact, however, gave me a movie idea which I called the Charterboxes and when I showed it recently at a large party I



"These walls are like paper"

was later told it would no doubt do much to curb some people's flowing tongues.

The story was filmed, however, just

DEAS

for fun and the plot revolved around a few women who found a delight in circulating tales and exaggerating the circumstances at each telling. Finally in an effort to stop this snooping and babbling a few of the towns people cook up a red hot but fake situation and go so far as to provide a couple of the talkative ones with an eye witness account of what undoubtedly looks like a murder.

When the gossips make good use of the story and have been given enough rope to hang themselves properly they lead the constable and most of the towns people to the scene only to discover the victim and perpetrator of the believed crime quietly playing a friendly game of poker.—(By Fred Wakefield, Chicago, Illinois).

WHEN WINTER COMES

Most of my friends' movies of a national park were made in the summer months when it is generally believed that these localities are the most scenic and colorful. Nothing could be further from the truth. I found this out when I decided to shoot a picture of Yosemite National Park in summer and winter as well, and discovered that its charm is altogether different and even more appealing when a white blanket of snow covers the scenery.

While most parks close to the public at large during certain months of the winter it is always possible to get in if some effort is made. Others are often open for winter sports and this too lends a new approach to the filming opportunities to such places contrasted in the same reel with the summer activities of the locality.—(By Ed. Hills, Toledo, Ohio).

AN ADDED ATTRACTION

A couple of years ago my wife and I purchased a motel along one of the busiest highways in this state. Fortunately our place is surrounded on every side by a number of scenic and historical sites which are visited by tourists throughout the year. Being an ardent movie maker I filmed a few of these places at first, for my own amusement and pleasure, but on occasions to answer the countless queries of my patrons, many of whom traveled with cameras, I would exhibit my movies with a description of where this or that might be seen or photographed. So tremendously was this excepted that I began to earnestly prepare movies on each interesting locality limited to

within a day's journey from our premises and remodeled my work shop into a theatre.

Posting a notice in each cabin it informed occupants that promptly at 8 p. m. each night free color movies would be shown upon request and I listed the films in our library.

These showings have not only provided my guests with a means of entertainment but in turn has served some informative value answering such questions as show they may get to each area, what the roads were like, what to see and do while there, etc. We have made many friends with this service who invariably recommend our motel to their friends. But most gratifying of all is the fact that we have noticed our towels wearing out from use instead of just disappearing as they formally did.

—(By Don DeCosta, Yuma, Arizona).

CHALK TALK

While traveling through the southwest this summer I carried with me a ten-cent box of common school chalk. This proved itself a worthwhile accessory to my filming supplies when I found I was able to film such things



as the ancient Indian petroglyphs carved into rocks by a prehistoric people.

By chalking in the wierd pictures worn almost indistinct with the centuries, the camera was able to record these odd writings for close-ups or longshots. The chalk brought out the epitaphs on many a boot hill marker as well and in addition I was able to letter an on the spot title on the side of a long-abandoned old wagon.—(By Olen Chandler, Kansas City, Missouri).

TAKING A WALK

One of the latest toys on the market gave me an idea for adding action to my main titles. The toy is a wind-up walking bear that stands about two inches high and walks on all fours. It actually moves so realistically that I am now planning to make a table top movie at greater length using this same toy as one of the characters.

When I learned that they are being sold everywhere I thought others may be interested in knowing how I utilized this plaything which animates without

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

stop motion. Building a small table top set of a woodland I had the bear walk along a tiny path and panned the camera with him until he comes to a sign which is my first title. Planning the length of his walk with one winding I worked it out so that he would stop and appear to look at the sign, where he remains until it is time to move on. Then stopping the camera I changed the angle slightly before winding him up again to walk out of the scene.

Using the same table top set-up but changing the sign for the next title, and a few of the trees, I had him again approach the stop position from another point to make the scene vary a little from the previous one. In the final shot I fade out as he walks away from the camera and into the woods.—(By Ted Bochner, Washington, D.C.)

A DUCKY MOVIE

When my health demanded that I retire last year it was through my physician's advice that I became interested in home movies. Showing me some of his films and explaining how to properly operate the camera he gave me some of my first movie ideas. Living near a very popular duck hunting resort he suggested that I buy a telephoto lens and try to record the birth and life of the wild ducks that migrate to a near-by lake, to hunt duck as he put it as I once did but now with a camera which possibly required even greater skill.

I spent many days filming scenes of these fowls nesting, hatching their eggs and teaching their young the ways of wild life until I had a picture that graphically displayed the family habits of these web-footed creatures.

The patient hours I spent waiting for some of the scenes as I hid out of sight paid off when I was able to make movies such as few others have done. Biggest compliment to my efforts arrived when a reprint was bought by a motion picture company and shipped for exhibition all over the world.

—(By E. M. Smart, Milwaukee, Wis.)

Look on Page 473 for valuable prizes for contributing that movie idea you used in your last film.



READY FOR A "TAKE" WITH SHOESTRING PRODUCTIONS

'Lip Sync' for Amateurs

By AUSTIN H. McKINNEY

AFTER having been frustrated for many years by the lack of an adequate and inexpensive method of producing home movies with lip synchronized sound, I was finally relieved of this vexing problem by the introduction of magnetic tape recording. The similarity between magnetic recording tape and motion picture film makes this new medium readily adaptable to motion picture sound recording. However, ordinary 1/4-inch recording tape has proved to be less satisfactory for this purpose than the larger 16mm. perforated magnetic recording film (a relatively new recording

medium which consists of a 16mm perforated safety base with a magnetic coating like that used on 1/4-inch tape).

There are two advantages of perforated magnetic recording film over 1/4-inch tape. First, there is less variation in the length of magnetic film due to changes in humidity, and second, the perforations of the magnetic film offer a positive means of synchronization.

The first step in this new project of "wiring for sound" is to adapt the recorder for use with magnetic film. This is accomplished by widening the guides which guide the tape over the recording heads so that the recording can be made down the center of the magnetic film. Or better still, build new guides which will allow the recording film to by-pass the tape guides so that the recorder will still carry 1/4-inch tape. Plastic will probably be the best material for this purpose. If the heavier magnetic film slips over the drive mechanism it will be necessary to add a "pinch" wheel to hold the recording film tight. A good wheel

Projector and recorder in sync



Ever-lasting credit must be given the true cine' amateur. If new ideas are rumored, and the manufacturers do not move as fast as some think they should, the cine' bug does something about it on his own. Magnetic sound film is on its way, but just when recording heads on cameras and reproducing units for projectors will become available is not yet known. Here is one amateur's solution to the problem.—Ed.

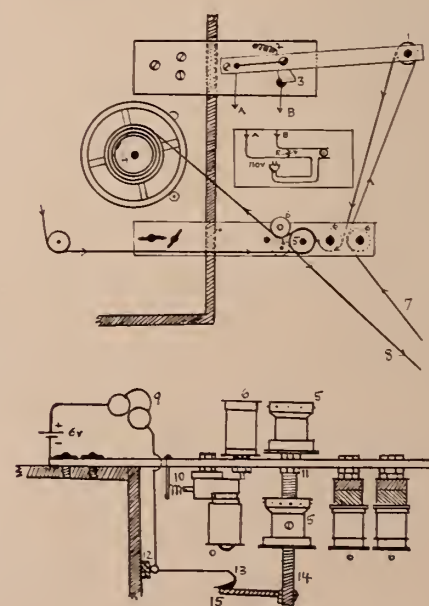
for this is a puck, the rubber tired wheel which is used to drive the turntable in most record players. They are available at radio supply stores and may be purchased mounted on a bracket. The bracket should be bolted to the recorder in such a position that the puck can be held tightly against the drive mechanism by a spring.

Another problem to overcome is that of adjusting the speed of the recorder. Most amateur tape recorders record at a speed of 37 1/2 feet per

• See "LIP SYNC" on Page 474

LEGEND FOR DIAGRAMS

1. Film tension roller
2. Spring
3. Electrical contact switch
4. Recorder take-up reel
5. Sprockets
6. Guide rollers
7. Action film from projector
8. Action film to projector
9. Earphones
10. Spring
11. Panel bearing
12. Insulator
13. Flexible wire
14. Panel bearing shaft
15. Earphone contact switch



THE use of well-planned time-lapse sequences in any film can add interest and entertainment, as well as get over the idea of passage of time without the use of too much film footage. The old reliables, such as the spinning hands of a clock, or turning pages of a calendar, have been rather over-worked, to say the least. Why not plan out some that are different?

This type of sequence can denote the passage of a great deal of time or a few hours, depending upon how it is done and the scenes used. Try this one to show the passage of a few hours. Start with a medium close-up of a man reading a book, cigarette in his hand and an ashtray close by. Then made to a close-up of the ashtray, showing it clean or with possibly one cigarette butt in it. Fade from here to a close-up of the same ashtray, full to overflowing with cigarette butts. Flash from here to a medium shot of the man leaning back in the chair, book dropped in his lap, sound asleep.

If you wish to use a girl as your actor, start with a medium of a girl reading a book and at the same time reaching for a piece of candy from a bowl beside her. Then a close-up of the candy bowl, showing it full. Fade to another close-up of the candy bowl, full of empty wrappers, then a medium of the girl, still reaching for candy. In both of these sequences, have your actors just starting the book at the first scene and just about ended at the last.

Another good time lapse sequence in a "boy meets girl" film will also furnish a little humor—even to husbands. Show a medium close-up of the boy gazing raptly at a picture of "the" girl. Fade to a close-up of his hands holding the picture, so that the absence of a wedding band can be noted. The next shot should be a close-up of his hands again, showing the wedding band very plainly. From here fade to a medium close-up of the boy, all decked out in a fancy spron, glumly drying the dishes. The right facial expression here will really help your scene.

To show the passage of time in a picture featuring construction, such as the building of your new home, a good opening shot is a close-up of architects plans, with a hand pointing out any feature. Then make a series of fades, starting possibly with surveyors laying out a lot, then another medium of the building framework, then a close-up of a hoe mixing mortar and so on through various stages of building, winding up with a shot of the completed structure, with landscaping and all.

The filming of a birthday party always includes the cake, so that can be used in making a nice sequence. Start

with a hand holding a large spoon stirring up the batter in a large mixing bowl. Here would be a good place to back up for a medium shot showing a child watching the proceedings with great interest. Then the cake batter being poured into the tins, then the completed layers coming out of the oven. Show the start of the icing process and then flash to the completed masterpiece and on with your story.

An automobile, a man and a wrench can furnish a good humor sequence. Let the opener be a medium shot of the man, in his old clothes, holding



If you gaze too long and lovingly at . . .

The Time Lapse Adds Interest To Films

By HAL COOLIDGE

Photographs by the Author

a wrench and peering under the hood of his car. Then show two or three close-ups, showing a growing pile of parts—not too many here. Then make a final fade to the man standing completely surrounded by parts, hair all mussed up and a wild look on his face. As the original car should not show in this scene, almost any auto junk yard can furnish the necessary props, and you can probably find a pile that will be already pretty well arranged to suit you.

In your films of your children growing up, close-ups for time lapse can be made at any time and spliced into the main film. The toys of childhood changing with age, they are an excellent medium to show the passage of time and introduce a new phase of the child's changing life. For a boy, the first shot could be the usual rattles, then possibly a small wheeled toy, then a toy for pulling and so on up through tricycle, roller skates, bicycle, baseball bat, boxing gloves, fishing tackle, football, etc. Each of these items will introduce a different period of time.

Regardless of what you are filming, good time lapse sequences can convey the passage of time without adding a lot of useless and tiring footage, as well as add interest and humor to your film. Don't make any of the sequences too long and be sure that they are plain enough to tell the story you are trying to put across.



. . . the one and only girl you are apt to . . . (dissolve to)

. . . find yourself with a wedding band and gazing at a pile of dishes.



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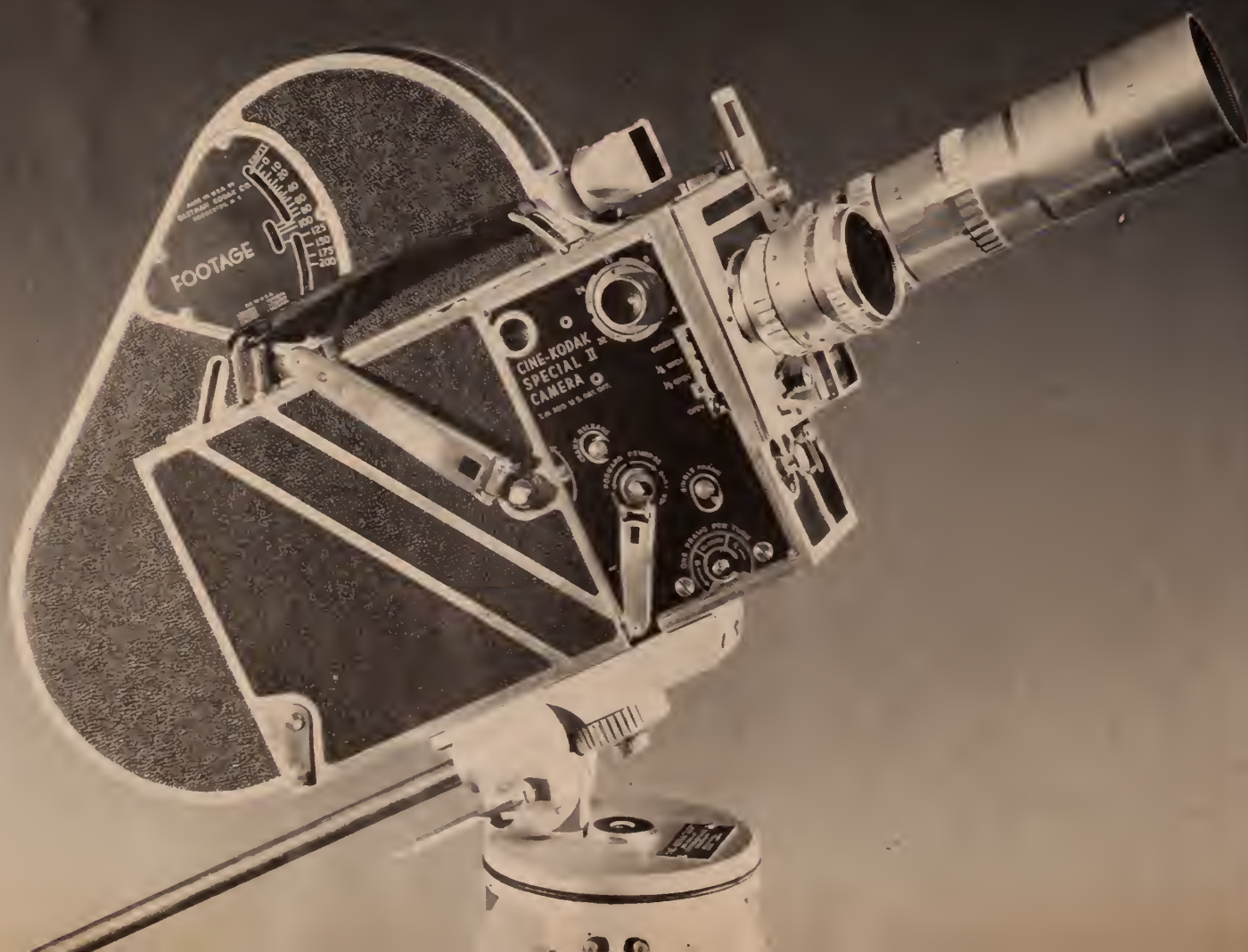
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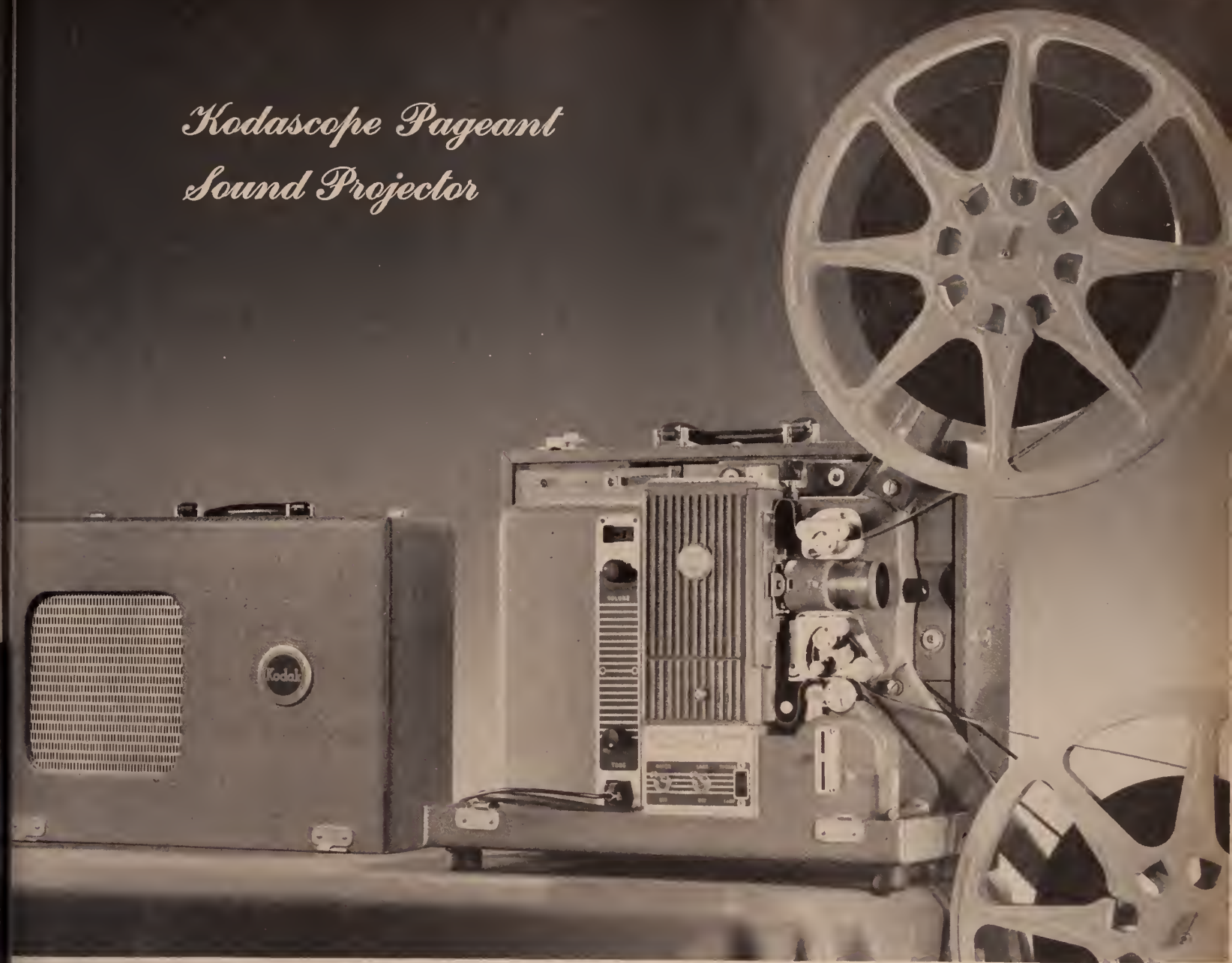
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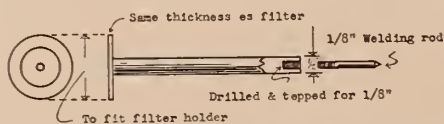
Kodak
TRADE-MARK

Device for Centering Titles

Having had all the usual difficulties encountered in centering titles, I went out in the park with the squirrels and hatched up this idea which has given excellent results. A screw-in type filter holder was obtained that fitted the lens to be used in title shooting.

With the use of a small metal lathe I then turned down a piece of aluminum so that the outside diameter was just small enough to pass through the threads of the filter holder.

This is then cut to a thickness of the filters, and the body of the gadget trimmed down to about one-half inch in diameter. I found that my purpose required a length of six inches. The small end is then cut off and a 1/8 inch hole drilled and tapped while the piece is still in the lathe so as to

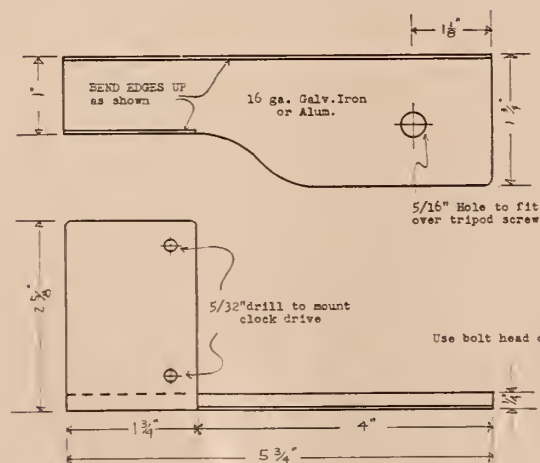


insure perfect alignment. One-eighth inch welding rod tapped at one end to fit this hole can then be used in any length necessary to suit the size of the title photographed.

This gadget is fitted into the filter holder, the filter holder screwed into the lens, and the pointer moves with the camera and points to the center of the frame at all time. When the desired center of field is located, the camera holding screws are tightened down, the filter holder removed and the camera is set up for perfectly centered shots. The view finder of the camera itself is used in conjunction with centering pointer to level the titles so they do not run up hill or down.—By Clarence L. Waters, 621 Gunter Bldg., San Antonio 5, Texas.

Automatic Single Frame Shutter Release

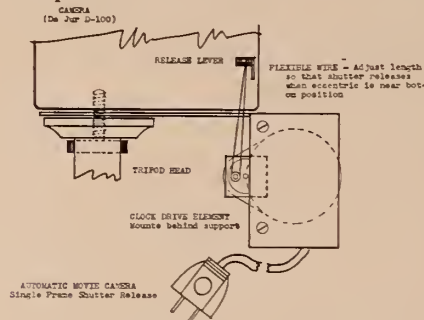
The automatic single frame shutter release for movie cameras shown in the



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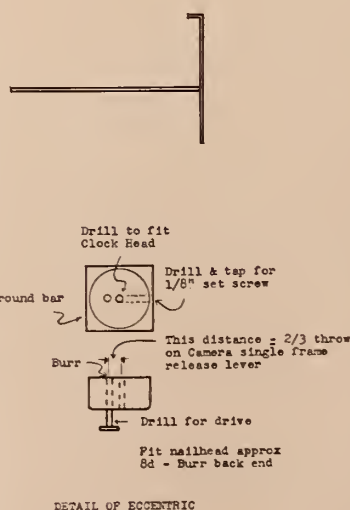
attached sketches has proved to be quite successful. I have taken some very good pictures of flowers opening. Two clock elements should be obtained the 1 RPM and the 1/4 RPM so that the speed of the flowers opening may be controlled. The 1 RPM clock will expose one frame per minute or 60 frames per hour and is required for fast opening flowers such as Hibiscus. The 1/4 RPM element will expose 15 frames per hour and is about right for slower opening flowers such as Fushias. The unit has so far been used only for taking flowers but many other subjects would lend to an interesting movie such as seeds sprouting, etc. The only attention required once the unit is set up is to change the opening if the light changes.

A few words of description may help follow the sketch. The first step is to cut out and bend the frame from a piece of 16 gauge galvanized iron or equivalent sheet metal. Drill the



holes as indicated to mount the clock on the frame and to mount the frame on the tripod.

The next step is to make the eccentric. Either a piece of round bar stock or a bolt head may be used. Drill a hole in the center to fit the clock shaft. Next drill a hole for the eccentric pin



DETAIL OF ECCENTRIC

THE CINE

at a distance from the center equal to about 2/3 of the travel of the shutter release lever on the camera. The reason for the 2/3 is that it will be easier to adjust the length of the control linkage. (Incidentally this drive is designed for a lever type shutter release that is moved downward to operate such as is used on the De Jur camera.) The hole for the set screw is then drilled and tapped and the eccentric is ready to mount on the clock shaft.

The next operation requires the camera and the unit to be mounted on the tripod in the proper position and make the flexible wire loop that connects the eccentric pin to the shutter release. Various materials can be used such as string, flexible wire such as in electric light cords or a small chain. String or such materials have the disadvantage of shrinking and stretching with changes in weather conditions. Adjust the length of the loop to trip the shutter just before the eccentric reaches the bottom position.

If a plug is attached to the two wires, the unit can be operated with an extension cord and the unit itself requires very little space to carry or store. To use a clock of another speed, the eccentric drive can be transferred or a complete unit can be made for each clock.—By W. G. Thompson, 950 Virginia St., El Segundo, Calif.

Shipboard Movie Illusion!

The following described simple-to-make gadget lends, to your film, the illusion of having been taken from aboard a moving ship, while actually standing on the beach at the seashore.

Your camera, mounted on a pendulum swing, fixed to your tripod (see

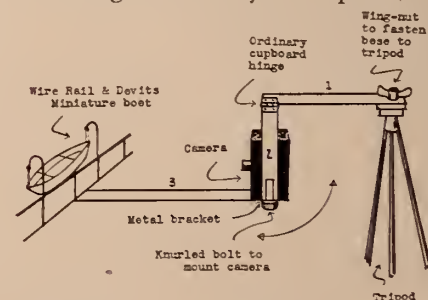


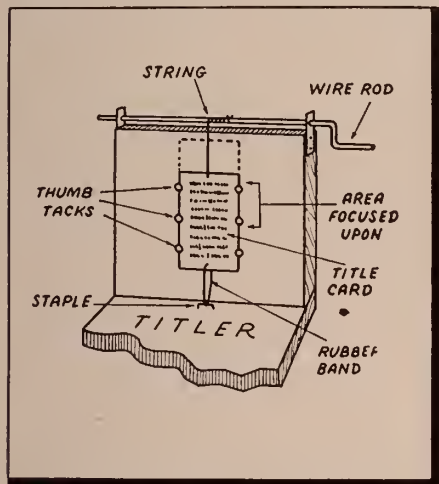
illustration) and moved, with a slow, steady, rhythmic motion from side to side, while pointed toward the ocean and the horizon, will give quite realistic results, especially if a miniature railing and lifeboat are mounted the proper distance ahead of your lens.—By Herman Todt, 1053 Filbert St., San Francisco 11, California.

WORKSHOP

Scroll Titler

If yours is a home made titler with a flat wooden title board, here is an idea for a simple scroll titling device that can be rigged up in a hurry. First add two metal supports at either side of top of title board, as shown, and pierce these to take a length of stout wire bent at one end to form a crank.

Press six thumb tacks about half way into the title board, as shown here, so that the card on which the lengthy title is printed will move smoothly between them. Punch a hole in bottom



of card and loop a rubber band through it, securing the band to a small staple driven into baseboard immediately beneath the title card. Punch another hole at top of card. Tie a length of string to card at this point, then wind string upon the wire rod above until all slack is taken up.

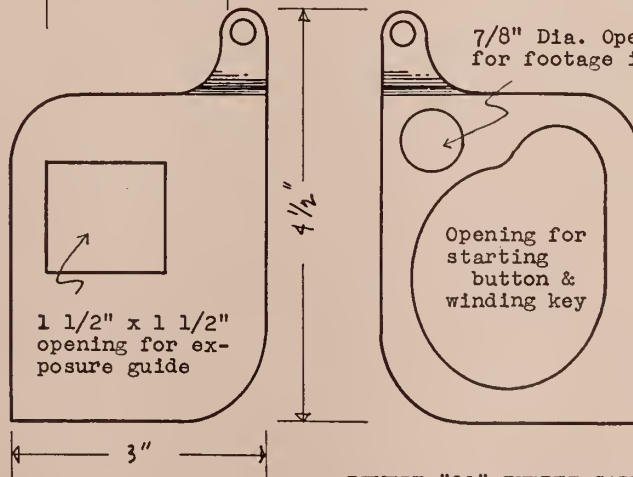
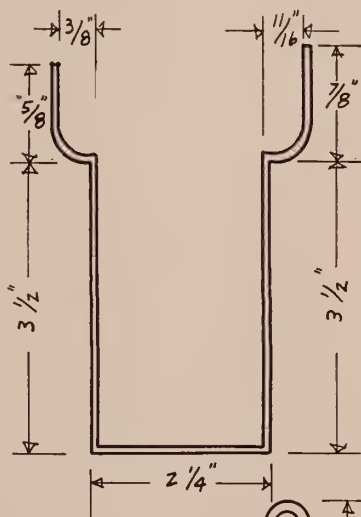
To produce the scroll movement, shoot the first lines of title for the required reading time, then wind up the string in a slow even motion until the last line of title is in full view within the picture frame. The frame area as focused upon by the camera can be marked on the title board along side the title card as a guide.—Kenneth Burke, Mt. Vernon, N. Y.

Hypersensitizing Film

By hypersensitizing, i.e.: subjecting a roll of film to mercury vapors, either before or after exposure but before development or processing, its emulsion speed is greatly increased, enabling Kodachrome, for example, to be exposed indoors at $f/3.5$ under adverse light conditions with good results. Any amateur can hypersensitize his own film and the necessary equipment is usually to be had around the home. The mercury may be purchased from a chemical or drug supply house and

only a drop, about the size of a large pea, is required.

For the air-tight container, I use an ordinary one-pound coffee can. The mercury is placed in a small dish (which must be of glass or china) and set in bottom of can as shown. Over this is placed a support for the film which is a piece of heavy wire mesh or screen bent to form a "table." The spool of film, which must be removed from the container is placed in vertical position on the wire support and the lid closed over the can and sealed with tape. Vapors arising from the mercury penetrate the layers of film and impart the magic of speeding up the film's sensitivity. Film should be subjected to the vapors for 48 hours. So far, tests show degree of increased sensitivity is practically the same whether film is hypersensitized before or after exposure. However, the increased sensitivity begins to diminish as soon as film is removed from the mercury, making it necessary to have film processed within two or three days from date of hypersensitizing.—Jerome Michaels, Jersey City, N. J.



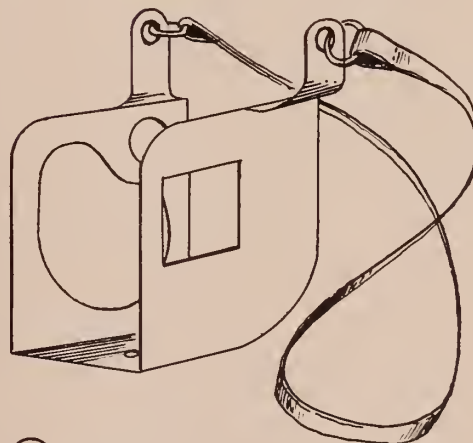
REVERE "99" TURRET CARRYING BRACKET FOR NECK STRAP

Camera Carrying Bracket

I have frequently found that I had to use both hands while getting into position for taking pictures with my camera (Revere 99 Turret) I therefore devised a simple device—a bracket for carrying my camera by a neck strap. Since this system was used so successfully by Minicams, I decided I, too, would like my hands free at times. I also appreciated it on all-day camera jaunts.

The enclosed sketch will indicate what the bracket looks like. It is simple to make and can be made by any amateur handy man. Mine was made out of Cupro nickel alloy, but any mild metal can be used. The neck strap is fastened on with snap hooks for easy removal. The inside of the bracket is lined with green felt to avoid scratching the camera. The camera is fastened in, by means of a knurled thumb screw entered into the camera tripod socket hole.

I think this may be of interest to other Revere owners as I have never seen anything of this type on the market.—By John Bichel 17701 Glenshire, Cleveland, Ohio.



What Others Are Shooting

★★★★ EXCELLENT

★★★ VERY GOOD

★★ GOOD

★ FAIR

★★★ **"TONY AND CHIEF"**—175 feet, 8mm Kodachrome by G. M. Scena of Noroton, Conn. A very fine film that introduces some trick and fancy riding by a boy and his horse. The horse, Chief, has appeared on television and in motion pictures.

To introduce the horse and his owner to the audience, the producer has woven a little story into his picture. The boy, Tony, is discovered walking down a country lane and he sees a very beautiful horse in a pasture. Then a sign is read—HORSE FOR SALE! After a certain amount of dickering the horse changes owners and the boy proudly leads him home. Here he undergoes training in trick and fancy riding and the boy and horse function as a well-trained pair. The kindness and gentleness shown by the new owner bring their rewards, and Tony and Chief enter a rodeo. Needless to say they carry off top honors and the film ends.

The slow motion shots of the horse's training are very well done. It is here that underexposure could have ruined an otherwise excellent picture. But all scenes are well exposed and the use of a tripod is indicated by the picture's steadiness. Continuity and interest are held throughout and the picture is well edited.

A few more close-ups would have brought the horse closer to the audi-

ence and given them a better understanding of the affection the horse felt for the owner.

★★★ **"GRIFFO THE PUP"**—Animated cartoon, 50 feet 8mm Kodachrome by Hoyt Griffith, Lansdowne, Penna. Animated cartoons are one phase of Home Movie making that seems to be sadly neglected. But the above attempt by Hoyt Griffith is a little short of phenomenal. Mr. Griffith has created Griffio, and to see his creation come to life on the screen must have given the producer many a happy chuckle.

The story holds interest and all the tricks of the Hollywood cartoonist are introduced as Griffio tries to find the Pot of Gold at the end of the rainbow. But, as so many of us who have tried to find this impossible fantasy, Griffio discovers that Kilroy had already been there.

In producing this picture Mr. Hoyt worked under many handicaps. The camera used did not have a single frame exposure device and exposure had to be almost guessed at. But all in all he has done a wonderful job and gives other animators something to shoot at.

★★★ **"OCCUPATION HOUSEWIFE"**—200 feet, Black and White 16mm by Herman E. Dow of Bristol, Conn. This is a wonderful little film

aimed directly at husbands who might think the "little wife" has nothing to do all day long. The picture opens with the census taker calling at a particular home. The opening scenes are very well done and the shots over the shoulder and the two shots leave nothing to be desired in the way of interest or continuity.

After the usual questions are asked by the census taker—then comes the question many husbands are prone to either ask or wonder about. And that is,—"Lady, what is your occupation?" This close-up of our heroine's face as she gives this some thought and replies—"My occupation . . . ????"—leaves nothing to the imagination. As she is deep in thought, the producer fades out and fades into those things that take up the average homemaker's time. Her daily schedule is a full one as she washes, irons, mends and darn. Then the shopping, cooking, gardening and the multitude of little chores that take up a housewife's day.

After showing all the things necessary to keep her home running smoothly, the producer again takes us to that little scene on the porch where she answers with a sweet smile—"My occupation—just a housewife." Fade out.

This film is highly recommended for viewing by husbands who might think the housewife's day is made up of bridge and cocktail parties.

I've Got a Problem

Q: In toning my films, I am having trouble with streaks and stains. I am using the best toner solutions available and even filter the solutions before storing for subsequent use. What is my trouble?—L. P., Danbury, Conn.

A: Usually, streaking is caused from improper preparation of the film before toning. First, the film must be absolutely free from oil or stains that result from handling. To insure this, before toning, clean film with carbon-tetrachloride. Then soak film for several minutes in clear water at room temperature. This softens the emulsion enabling it to more readily absorb the toning solution.

Q: I would like to film a dream picture in which a man falls asleep and then, in the upper portion of the same picture, show what he is dreaming

about. How may I do this?—H. E. S., San Francisco, Calif.

A: This is best accomplished by double exposure. First film scene of man so that directly above him is a dark area using a black curtain or other dark material as a background for the scene. Then photograph the scene and wind back the film in the camera.

In the second exposure, compose the action so it will be framed in the upper half of the scene. Use a dark curtain or black velvet drop to mark off lower portion of scene or use a dividing matte in front of lens so no light will reach lower half of the film.

Q: The picture I am now making calls for a scene showing a small home audience watching movies projected on a screen. I want to set up my camera so that I pick up some heads of the spectators as they face the screen in

the background. How can this be done successfully?—S. P., Lincoln, Nebr.

A: Fred Evans, of Los Angeles, accomplished a similar shot in this way: He set up his camera in back of the audience and placed one photoflood in reflector far back and just lighting dimly the heads of spectators. Instead of photographing actual motion pictures on the screen, he had a replica made of his main title and laid this over his screen, illuminating it with a spot light, masked to light the screen area only. On the screen, this shot is very realistic and it fades into the actual by the audience.

By this method, the unsatisfactory results of shooting actual projection of pictures is avoided. The title, on the other hand, appears naturally as though being projected.

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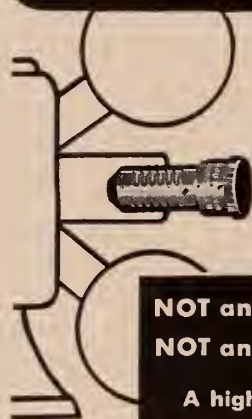
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LIP SYNC

• Continued from Page 466

minute while movie film, at sound speed, travels at 36 feet per minute. The recorder, however, can easily be adjusted to the slower speed by filing the motor shaft while the motor is running. This must be done carefully and checked often until the recorder operates at a speed of 36 feet per minute. (It will be shown later that this adjustment does not affect synchronization and is, in fact, not absolutely necessary.)

The next problem, and the major one, is to keep the camera or the projector synchronized with the recorder. This is accomplished by a special synchronizer which consists of a free rotating shaft with two eight-tooth sprockets mounted on it, one above and one below the bearing. Speed ratios between the sound and action films may be varied by changing the size of the sprockets. For example, running the sound film through a twelve-tooth sprocket and the action film through an eight-tooth sprocket will make it possible to shoot the action at sixteen frames per second. A panel bearing and shaft (available at radio supply stores) mounted on a strip of aluminum will prove satisfactory and inexpensive. This assembly can be attached by wing nuts to permanent bolts projecting from the recorder. It should be placed in such a position that the recording film can be easily routed over the upper eight-tooth sprocket before being wound on the recorder tape-up reel.

A long thin bolt, which projects through a small hole at the bottom of the panel bearing shaft, brushes by the end of a piece of wire making one electrical contact for every revolution of the sprocket. Since the recording speed is 24 f.p.s. the sprocket will make three revolutions per second and the bolt projecting from the shaft will make three electrical contacts per second. This in turn produces three loud clicks per second in a pair of earphones worn by the cameraman. The electricity is supplied by a dry cell, which should be large enough to produce a loud click but not so large as to damage the earphones.

The camera used for this set-up is a Bolex H-16 although any camera with a hand crank may be used. To keep the camera "in sync" with the recorder the cameraman revolves the hand crank in time with the clicks, one revolution per click. To give each revolution a definite starting point a piece of light wire is placed so that the cameraman's hand will brush it with every turn.

The camera uses an eight-tooth

sprocket operating from the hand crank shaft so that eight frames of motion picture film travel through the camera per click. Since eight frames of recording film travel through the recorder to produce each click, synchronization is maintained. (If camera noise is picked up by the mike it will be necessary to enclose the camera in a soundproof "blimp" with a hand crank extension projecting from it.)

To facilitate editing, synchronization marks are made with a clapper slate at the beginning of each take. A clapper slate may be constructed by pivoting two wooden box-ends so that the edges can be made to clap together. Written on the face of the slate is the scene and take number. When the camera and recorder are rolling "in sync," the assistant reads the scene and take number, claps the slate and quickly leaves the field so the scene may proceed. In editing, the frame with the sound of the clapper is lined up with the corresponding frame of the picture, thus enabling the cutting of both sound and action films "in sync." Care must be taken to avoid cutting the sound in the middle of a word.

Synchronization of the projector to the recorder is handled automatically. The recording film is routed over the upper sprocket of the synchronizer just as in recording. The action film, however, is routed out of the projector, over a film tension roller, which operates an electrical contact switch, through the bottom sprocket of the synchronizer, and back to the projector take-up. If the projector runs too fast the loop which is held tight by the film tension roller enlarges. This in turn causes the electrical contact switch to open cutting the current received by the projector motor. To keep the projector from slowing down too rapidly the electrical contact switch is bypassed by a variable resistor.

The projector operating at this slower speed will cause the loop around the film tension roller to decrease in size, closing the contact switch and speeding up the projector. Consequently, the projector actually does not run "in sync" with the recorder but at speeds slightly faster or slower. However, the difference between the two is so slight that synchronization can easily be kept within the tolerance of one frame.

One advantage of this recording system which may be of interest to the more serious filmers is the practicability of converting the magnetic sound track to sound on film. If the sound track is properly placed the magnetic film may be played on a magnetic film phonograph and re-recorded on a conventional film recorder. Care should be taken in selecting a recording company as methods and prices vary considerably.

THANKS

• Continued from Page 463

Hand set titles for this script, and for use in your typewriter titler, will be furnished in the December issue of Home Movies.

Scene 38: Close shot father as he begins to speak.

TITLE: "Turkey or no turkey . . . we still have plenty to be thankful for!"

Scene 93: Same as scene 38 as father finishes speaking and smiles.

Scene 40: Same as scene 37, children climb up to mother in chair from each side and begin to hug and kiss her. Smiling she receives their affection and reaches out one of her hands to father who takes it fondly. They both begin to laugh happily as the children continue to deluge her with their demonstrative attention.

FADE OUT

FADE IN.

TITLE: THE NEXT DAY.

FADE IN.

EXT.—FRONT PORCH OF FAMILY HOME—DAY.

Scene 41: Medium long shot of both youngsters coming out of house. They move out of doorway to front of house where the older one draws the other aside.

Scene 42: Close shot of both youngsters as the older glances back to see if anyone can see or hear them. Assured that they will not be overheard he begins confiding in his brother.

TITLE: "I've got an idea, listen . . ."

Scene 43: Same as scene 42 as the older youngster finishes speaking and begins whispering in his brother's ear.

Scene 44: Extreme close shot of younger child reacting joyously to what is being whispered in his ear.

Scene 45: Same as scene 42 and 43 as whispering ends. Both display enthusiasm and shaking hands they quickly exit scene.

DISSOLVE

Scene 46: Same as scene 41 father coming out of house accompanied by mother.

Scene 47: Closer shot as father kisses mother lightly and bids her goodbye. Pausing he begins to speak.

TITLE: "Now don't worry, everything is going to be all right!"

Scene 48: Same as scene 47 as father finishes speaking. Mother smiles and nods her head as they both exit scene in opposite directions waving goodbye.

DISSOLVE.

EXT.—BACK YARD OF FAMILY HOME—DAY.

Scene 49: Medium shot one of moth-

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er's neighbor's calling to her from back yard fence.

Scene 50: Medium shot mother coming to back door in answer to call.

Scene 51: Close shot neighbor smiling, begins to speak.

TITLE: "I hope you still have that ticker I sold you last month!"

Scene 52: Same as scene 51 as neighbor finishes speaking.

Scene 53: Close shot short scene mother as she answers thoughtfully "ticker?" (No title necessary. Just point up fact that she is having difficulty recalling incident.)

Scene 54: Same as scene 51 neighbor slightly annoyed begins to speak.

TITLE: "The one for the Thanksgiving turkey drawing . . ."

Scene 55: Same as scene 51 and 54 as neighbor finishes speaking.

Scene 56: Same as scene 53 mother recalling incident and ticker.

Scene 57: Same as scene 51, 54 and 55 neighbor showing relief. Then motions for her to get it.

Scene 58: Medium shot mother hurriedly returning to inside of house.

Scene 59: Same as scene 51, 54, 55 and 57 short scene of neighbor smilingly shaking her head.

Scene 60: Same as scene 58 mother coming out of house with her purse. She moves towards neighbor at fence as she fumbles through her handbag searching for ticket. (Camera pans to follow her for a distance.)

Scene 61: Close shot mother standing near fence, camera shooting from back view of friend. Reaching in purse mother draws forth a piece of colored paper and holds it up saying, "Here it is!" (No title necessary, merely allow her expression to convey the fact that she has found what she was looking for.)

Scene 62: Medium shot taking in both mother and neighbor. Camera on top of fence at approximately their head level. Neighbor takes ticket from mother compares number with another piece of paper and excitedly begins to speak.

TITLE: "I thought so . . . this is the winning ticket!"

Scene 63: Same as scene 62 as neighbor finishes speaking. Mother is stunned, stands frozen unable to believe her good fortune.

Scene 64: Close shot mother wearing a frozen stunned expression.

Scene 65: Same as scene 62 neighbor frowning slightly, reaches across fence and shakes mother's shoulder as she speaks.

TITLE: "Didn't you hear me? I said you won a Thanksgiving turkey!"

Scene 66: Same as scene 65 as neighbor finishes speaking.

Scene 67: Extreme close shot of mother's face as dumbfounded expression changes to a wide grin. Slowly

and dreamily she nods her head.

FADE OUT.

FADE IN.

INT.—KITCHEN—DAY.

Scene 68: Close shot of mother's hands stuffing a huge Thanksgiving turkey.

Scene 69: Medium shot taking in mother as she is apparently hurrying to complete her task. Finally the turkey is ready for the oven. Pausing for a moment she glances at the clock on the kitchen wall (or stove)

INSERT: Close shot clock reading 3:25 P. M.

Scene 69: (con't.) Mother does "take" as she realizes that the family will soon be coming home. Hurriedly she picks up the turkey and starts toward the stove.

Scene 70: Medium close shot of mother's hands opening open door and carefully sliding in turkey. Peering in she satisfies herself that everything is in order and closes the oven door.

INSERT: Close shot of telephone (supposedly ringing.)

Scene 71: Medium shot mother pausing in her work, wipes her hands on her apron and hurries out of the scene.

INT.—ANOTHER PART OF THE HOUSE—NEAR PHONE—DAY

Scene 72: Medium close shot mother entering scene, picks up phone and talks for awhile.

EXT.—BACK YARD—DAY.

Scene 73: Medium long shot camera gunning towards the rear entrance of the house. Both youngsters carrying a heavy bundle. They cautiously move towards the door and peering in begin to enter.

Scene 74: Same as scene 72 mother on phone, stops talking for awhile, mentions something on the phone and listens. Hearing no more she shrugs her shoulders and resumes talking.

INT.—NEAR BACK DOOR—DAY

Scene 75: Medium shot both youngsters sneaking in back door with heavy parcel. They are almost inside when the younger of the two, bringing up the rear, feels package slipping from his hands as he tries to balance his burden with one hand and close the door with the other. Fumbling he drops the bundle and lets the back door slam.

Scene 76: Close shot mother at phone, cups her hand over the speaker and calls out.

Scene 77: Close shot low angle taking in both youngsters on their knees picking up their bundle. Older youngster glares angrily at his brother and then turns and speaks over his shoulder.

TITLE: "It's just us, mom!"

Scene 78: Same as scene 77 as older youngster finishes speaking and motions for his brother to help pick up the package.

Scene 79: Same as 76 mother calls

out something to children and then returns to her telephone conversation.

INT.—KITCHEN—DAY.

Scene 80: Medium shot taking in kitchen table as both youngsters place their bundle on its surface and begin anxiously to unwrap the contents. (Cut before this is revealed.)

Scene 81: Same as scene 72 and 74 as mother finishes speaking on telephone, says goodbye and hangs up. Exits scene.

Scene 82: Close shot camera gunning towards kitchen door from inside of kitchen. Mother enters scene, steps into doorway cheerfully and stops short as her expression changes to surprise. Cut quickly to . . .

Scene 83: Medium shot of both youngsters proudly standing on each side of the table where a huge, dressed turkey is laying amid the paper it was wrapped in. Both boys are wearing wide grins.

Scene 84: Medium shot of mother completely amazed. Camera pans as she hurried over to oven, peers in to see if her turkey is still there.

Scene 85: Same as scene 83 both youngsters look at each other perplexed.

Scene 86: Same as scene 84 mother closes oven door, straightens up quickly realizing that the turkey on the table is still another one.

Scene 87: Medium long shot taking in all three grouped around the table. Mother begins to question children. Both begin answering. Allow a bit of footage of an active conversation before cut.

TITLE: ". . . so we earned it working at the butcher's . . . as delivery boys!"

Scene 88: Same as scene 87 as children proudly finish explaining.

Scene 89: Close shot mother looking faint as she sinks into a near-by chair.

FADE OUT.

FADE IN.

EXT.—FRONT ENTRANCE OF HOUSE—DAY.

Scene 90: Medium long shot camera gunning from front door as father hurriedly and gayly moves towards camera, holding something behind him.

INT.—FRONT ROOM OF HOME DAY.

Scene 91: Medium shot camera gunning towards front door as father enters. Closing the door with his foot he continues to conceal something behind him and calling out he moves towards camera.

Scene 92: Close shot short scene of father's toe catching on edge of rug or tripping on a toy. Cut quickly to . . .

Scene 93: Medium shot father stumbling and falling flat on his face as

• Continued on Page 479



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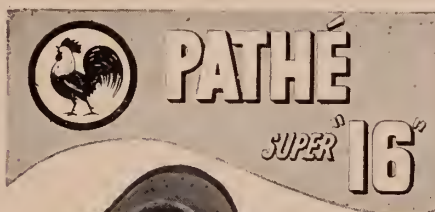


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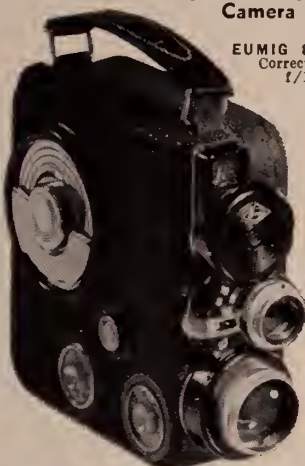
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• Continued from Page 477

the package he was concealing goes flying out of his hands.

Scene 94: Close shot package landing on floor and breaking open to display still another dressed turkey. Cut quickly to . . .

Scene 95: Medium shot of mother and youngsters running into room.

Scene 96: Medium close shot youngest son sees package on floor and points to it wide-eyed saying, "Look" (no title necessary). Cut quickly to . . .

Scene 97: Close shot of older brother doing "take." Cut quickly to . . .

Scene 98: Close shot of mother doing "take." Cut quickly to . . .

Scene 99: Medium shot of father raising himself up, slightly dazed. Seeing everyone looking at the package his expression changes and he smiles as he begins speaking.

TITLE: "Surprised huh? The boss gave everyone a turkey!"

Scene 100: Same as scene 99 as father finishes speaking and starts getting up.

Scene 101: Medium shot taking in mother and both youngsters. Mother dramatically puts both hands to her cheeks and throwing her head back, the boys bury their heads in her side.

Scene 102: Medium shot father getting to his feet frowning. On his face is a perplexed expression as the camera dollies in closer. He scratches his head completely bewildered at his family's actions.

FADE OUT.

FADE IN.

INT.—ANOTHER PART OF THE
HOUSE NEAR PHONE—DAY.

Scene 103: Medium close shot same as scene 72, 74 and 81 of mother talking on telephone. Nodding her head she writes on a piece of paper and then smiling she thanks her party and hangs up phone. Picking up paper she exits scene.

INT.—LIVING ROOM—DAY.

Scene 104: Medium shot taking in father and both boys, as father hands each youngster a freshly wrapped package which they determinedly hold. All turn as mother enters room smiling and begins to speak as she holds out two pieces of paper.

TITLE: "Here are the addresses of two other families who weren't going to have a turkey this year . . . !"

Scene 105: Same as scene 104 as mother finishes speaking, as she stuffs a scrap of paper in each of the boy's pockets. All are smiling as she waves a finger and continues speaking.

TITLE: "Now remember . . . they think they won it on that raffle . . . !"

Scene 106: Same as scene 104 and 105 as mother finishes speaking. Nodding their hands both boys exit scene

• Continued on Page 483

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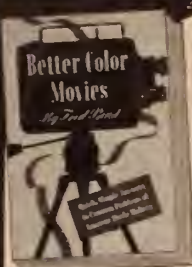
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TELEVISION

• Continued from Page 454

amplitude signal representing the white backdrop. The switching system, triggered by this signal, will instantly cut the foreground camera "off the air" in favor of the camera picking up the background scene. But the instant the scanning beam of the foreground camera reaches the target area representing the less brilliant foreground subject, the change in signal will trigger the switch again and pass the output of this camera to the transmitter. When, after crossing the subject, the beam again encounters a high-charge area representing the backdrop, the switch again picks up the output of background camera.

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Because it takes a TV camera several hundredths of a microsecond (several hundred-millionths of a second)

• Continued on Page 486

ROCKHOUNDS

• Continued from Page 459

a gem show or a good comprehensive exhibit at a museum and you will know why lapidary, one of the oldest arts in the world, has so many followers even today. People like the Youngs in Arizona who knew nothing about lapidary work a few years ago are now expertly cutting and polishing gem stones they pick up from the ground. But hold it mister, not just any rock will do. The world is full of rocks but not all of them are pretty or polishable, I found that out, too.

Six o'clock the following morning found us knocking loudly on the Young's door. From then on things started humming. Two jeeps loaded to capacity were being prepared for the week-end excursion. The first belonged to the Youngs. They bought the rugged little vehicle when they found hunting gem stones in the Arizona desert, miles from any road, a bit too rough for a passenger car. The other was owned by a lady friend of theirs, Mrs. Edna Sanderson. Now a widow, Edna, a prematurely grey haired woman in her middle years, was herself a veteran lapidist. It was through her and her late husband's friendship that the Youngs had become so interested in the hobby and together they had spent many such week-ends miles from anywhere looking for rocks.

I was told to find a spot in Doug's jeep for my equipment and that Marge

and my wife would be riding with Edna, while in our jeep would be Doug of course, his little five year old son, also a rock hound, or a pebble puppy as they called him and myself. This separated the party evenly with the men folk in the first jeep and the women following.

Loading my camera I started filming the provisions being methodically set into the two vehicles. I filmed a few scenes as we filled big ten gallon containers with water, the most important need in the desert, and then a shot as Doug placed a huge chunk of ice into a built-in ice box where such items as steaks, butter, vegetables and juices were being kept chilled.

There was an immense canvas tarp to lay on the ground for the bedrolls, the six sleeping bags themselves one for each of us and an air mattress for each of these, a card table, a stove to cook on, utensils, guns, a first aid kit, a chain for towing in the event of trouble, a lantern, flashlights, chewing gum to stave off any unnatural desire for water, chap sticks for wind chapped lips, extra gasoline and a solution of some sort to discourage insects from feasting on us.

All was in readiness finally, and we were on our way. A few miles out of town we left the highway and headed for then open spaces. Now my problem was to film a continuity of our safari into the desert and that meant stopping often, climbing hillsides for down shots or scrambling down slopes for low angles, running ahead for views of the jeeps coming towards the camera and still other scenes leaving me as they rambled along some dry river bed. Climbing to the back end of the jeep I shot a scene or two to intersperse of the women following and at another time my wife took some of us moving ahead of them. Wherever the terrain was interesting I made a shot. We stopped often but it was worth it.

Fifty miles from the highway Doug finally located the spot he was looking for but not until we had traveled down a number of dead end canyons or into areas that were impassable because of its dense underbrush.

That trip through this arid and gnarled region of the Arizona desert made me appreciate the ability with which these people maneuvered these autos. Wherever we went Edna followed close behind and believe me that took skill and daring few city folks experience, but it all made wonderful footage.

Setting up camp made another sequence for my movies and one of the first things we did after climbing out of the jeeps, a little shop worn, was to brew up a large pitcher of ice cold lemonade. In the desert country sweets are not advisable for they encourage a thirst, while lemonade without over sweetening will satisfy this desire for

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some time. The heat was terrific and drinking a beverage of this nature miles into the interior added a humorous touch to my movie. It also displayed how completely prepared and provisioned was this outing into the wilderness.

Of course, rock hounds are "eager beavers" and before camp was fully set up they were out combing the landscape for their precious finds, so the wife and I joined in. We were told that the little valley we were hunting it was once the cone of a volcano. Here many millions of years ago eruptions blew the sides of the cone away and scattered the rocks we were searching for, over a wide area. It was an intriguing story of the ages that I was able to piece together as these rock hounds chipped at their finds with a prospector's hammer.

Whenever they located a stone that might have possibilities they would break a small piece away and then scrutinize it thoroughly after licking it with their tongues. The first time I saw them do this my expression made them laugh and they explained that wetting makes a rock look much as it will when polished. I was thinking about how many birds or animals in the past had perched on that particular rock, so I could not resist asking how it tasted. They laughed some more and pointed out that this was one of the reasons they were called rock hounds. Some rock hunters they added carry a sponge and water container for this purpose but these people they considered in the same category as a fisherman that refuses to bait his own hook.

As the hours wore on we learned more and more about rocks and rock hounds. Before long we too were picking up finds that were good enough to be added to those in the bags slung over their shoulders with which they carried the loot back home for polishing. Two prime requisites for becoming a rock hound, we discovered, was an eye for beauty and a love of the hunt.

"You know," I said, when we were on our way back to California, "it's really a wonderful hobby."

My wife was looking aimlessly at the desert scenery and without turning her head in my direction she responded with, "You mean rock hunting?"

"No," I answered, "I mean home movies. 'It's a hobby as far apart from rock hunting as any can get, yet it fits right in. It's truly a hobby that accommodates other hobbies.'"

"I think Doug and Marge know you so well, dear," she said laughingly, "that they felt if you couldn't get interested in lapidary you could at least have fun making movies on how it's done."

Smiling, I admitted, "as far as I'm concerned it's the best insurance in the world that I'll enjoy myself."

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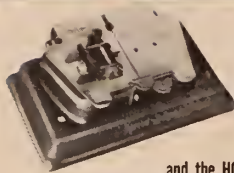
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LIBRARY

• Continued from Page 458

be so, I find myself always looking for better scenes to make the "prettiest" reel possible.

During the last four years I have used about 1600 feet of film to photograph our daughter, a favorite subject, as all parents will agree. After four years of viewing, some of the first long sleeping scenes have proved to be a first class sedative. To suggest eliminating any of them would be to set the household up-side-down.

Between showings, however, I did quietly extract about five seconds of running time from a scene at a time and hid them in the library. With some of the scenes shortened the film has actually improved and the audience is still awake to see the end of the film. On viewing the library shots it was a natural to title the film "Highlights of Norma May." Now the deluxe (long length) edition is shown only to relatives while the highlights edition makes for better showing to all others.

The third reel made from the library shots is titled "Cents and Non-Sense, as the title suggests, anything goes. One of the prize shots was taken by friend wife, taken during her early movie endeavors. To take a full-length view of her friend she turned the camera sideways. Of course the subject filled the viewfinder perfectly, but

on the screen I have never viewed a scene of less value, the subject was horizontal across the screen. The wasteful film fits in perfectly with Cents and Non-Sense.

One time an experiment was carried out, just to learn all about overlaps. The sequence shows friend wife walking down a long flight of stairs in the local park. At every landing the camera position was changed by overlapping the scenes. The experiment was a success and a lot was learned but what to do with the film. You guessed it, Cents and Non-Sense. In fact the reel opens with my wife starting down the stairs and a part of the stair sequence appears several times throughout the reel. About the fourth scene of the stairs the audience is howling, an old comedy getter which is always good for a laugh. With such a film you can let your imagination run wild and have a lot of fun doing so.

The fourth reel mentioned is composed of mistakes made in taking movies. It can serve as a first class reminder of what not to do and can be a good project for a camera club, each member contributing some of his own faulty shots. Such shots as panning against the direction of motion in the scene, panning with telephoto lenses, hand held pan shots, over and under exposure one or more stops. If space allows on the reel sample of good work may also be included to show the results of experiments with filters, etc.

BLACK & WHITE

• Continued from Page 461

can be used to give the picture tone and mood. Shadows can be used to good advantage, and one has only to study the work of the professional camera man, in Hollywood productions, to appreciate the play of light and shadow. Table lamps and floor lamps equipped with photofloods can be used to give tone and depth. Side lighting can be used for dramatic effects and flat front lighting becomes a thing to be forgotten.

But before finishing, let's get back to titling. It is here that black and white film will give real enjoyment. A great many of us are not artists—in fact most of us are not—but we try to make the most attractive titles possible. Black and white film lends itself to this, almost magically. Most anyone can operate a typewriter or some member of the family can. Titles can be lettered on the typewriter and photographed on a typewriter titler. Use positive stock for this and develop as a negative. By doing this, the white portions of the title will be black and the black portions white. This is very

desirable as it will prevent a screen glare as the titles appear. But the most interesting phase of all this is that you can do it yourself. And with a little care titles can be shot, developed and inserted in your films in the course of one evening. And the cost of positive film is so small that it will not effect the budget in the least. Positive stock can be purchased in 400 ft. lengths and you can spool it yourself. It comes in either 16mm or the double 8mm width and if you use the later, all you need is a slitter and you're all set.

So, I have re-discovered black and white photography. I have brought out my filters from the moth balls, bought a can of positive stock film for titles, dusted off my typewriter titler, cleaned out my developing trays and I am now looking forward to many pleasant evenings with my chosen hobby. Evenings that would otherwise be spent in waiting for my color film to be returned from the processing laboratory.

Positive film is primarily intended for printing copies from negative film, but it is ideally suited for making titles because it produces deep blacks and clear whites.

THANKS

• Continued from Page 479

slowly, followed by mother and father.

EXT.—FRONT OF HOUSE—DAY.

Scene 107: Medium shot both youngsters coming out of house and walking towards camera carrying their packages.

EXT.—FRONT WINDOW OR DOOR—DAY.

Scene 108: Close shot of mother and father standing side by side with their arms around one another waving goodbye.

FADE OUT.

FADE IN.

INT.—DINING ROOM—DAY OR EVENING.

Scene 109: Medium shot of the family seated around a well set table of a Thanksgiving dinner. Everyone is present except mother.

Scene 110: Close shot mother smilingly entering the room with a platter containing the turkey.

Scene 111: Close shot of the youngest licking his lips.

Scene 112: Close shot of the older son eagerly sitting up in his chair.

Scene 113: Close shot of father rubbing his hands as the platter is placed in front of him.

Scene 114: Medium long shot high angle as mother moves to her place at the table and seats herself.

Scene 115: Close shot of father as he bows his head to say grace.

Scene 116: Medium shot from father's end of the table as the rest of the family do likewise.

Scene 117: Same as scene 115 as father begins to speak.

TITLE: "... and thank you for allowing us to make it a wonderful Thanksgiving for others, as well!"

Scene 118: Same as scene 115 and 117 as father finishes saying grace and looks up.

Scene 119: Same as scene 116 as the rest of the family sit up eagerly.

Scene 120: Medium shot of father happily beginning to carve.

FADE OUT.

THE END

TOUR

• Continued from Page 457

palm trees. Typical tropical atmosphere. Also, if interested, shots of people engaged in heated discussions, as Pershing Square is a sort of political laboratory.

3. Union Station. About a mile East. Shots of people arriving and departing. One of the finest of railway terminals.

4. Olvera Street, a block-long recreation of Old Mexico. Also Old Plaza and Old Mission Church. These are all grouped together a block from the Union Station. The outdoor stands along Olvera Street, and the craftsmen at work making iron-ware, pottery, candles and other wares provide ready-made movie material.

5. Old Chinatown. About a block East of Olvera Street.

6. New Chinatown. About 4 blocks East. Colorful native atmosphere and backgrounds.

Tour B

(Time, 1/2 Day or More)

1. Start, All-Year Club office.

2. Douglas MacArthur Park. Lake Canoes and rowboats.

3. Town House Hotel. Heres' a unique opportunity for some underwater swimming pool shots. A beautiful outdoor pool in the patio has an "underwater" room with two large shooting windows. I shot some underwater swimmers at f/8, with Kodachrome. This was at 16 fps, and there also are wonderful possibilities for slow-motion filming. Monochrome film yields good results too, as sun-

light on the pool makes fascinating underwater patterns.

4. Wilshire Boulevard Miracle Mile. Prudential Building, Carnation Building and other modern structures. Palm trees provide tropical atmosphere. Put a padlock on your purse here, as shops are tempting, especially to women folk.

5. La Brea Fossil Pits. Hancock Park. Here, the sabre-tooth tiger and giant sloth once fought for domination, and many rehistoric giants sank to their doom in the primal ooze, their bones to be preserved for futurity in asphalt deposits. Some statues commemorate the scene of the mammoth struggle, but, unfortunately it is not easy to re-create the scene on film.

6. Farmers Market. A tourist favorite, outdoor grocery stalls provide many appetite-tempting delicacies. Plenty of parking space.

7. Movie Stars Homes. Beverly Hills. Follow the All-Year Club's booklet, "Here's Glamourland." This gives all the information you need, and for free. Don't waste your buck on the street vendors in Beverly Hills who sell maps with the same information.

8. University of California Campus. (U.C.L.A.)

9. Will Rogers State Park.

10. Beaches: Malibu, Santa Monica, etc.

Tour C

(Time, 3 hours or more)

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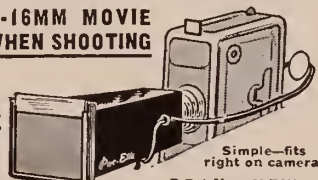
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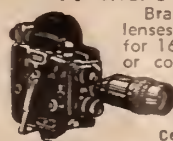
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houses the last remains of many movie
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Where the stars have left their foot-
prints and autographs.

9. Roosevelt Hotel. Across the street
from the Chinese, a new million dol-
lar outdoor swimming pool, in a lush
tropical setting, is a ready-made movie
set.

Tour D

(Time 3 hours or more)

1. Griffith Planetarium. In the hills
overlooking Hollywood, this offers a
handsome setting with the city in the
distant background.

2. Griffith Park Zoo. Also hiking
trails.

3. Disney Studios, Burbank.

4. The Smoke House. This excellent
restaurant (with dinners as low as
\$1.50) is across the street from Warner
Bros. Studios, on Barham Blvd.

5. Universal Studios.

6. Pilgrimage Play Theatre. In Ca-
huenga Pass, on the way back to Los
Angeles.

7. Hollywood Bowl.

The above tours offer a few sugges-
tions which can be varied to suit your
own plans and time. The All-Year
club will be glad to help you select
the spots you want to see and arrange
transportation or itineraries, or from
the maps they send you, you can draw
up your own target chart. Allow plenty
of time for filming, and even a little
extra slack for unanticipated attrac-
tions.

If your film is to be a personal nar-

ative, do not hesitate to take the
limelight, and perhaps call it, "I Visit
Hollywood." If you want to appear as
part of the scenic attractions, unity
can be added by wearing the same
clothes throughout. Or an identifying
cap or jacket or other article. This will
help the audience identify you as you
walk in and out of various studios and
other historical places.

Finally, to add an element of trick-
ery, you can show yourself meeting
your favorite Hollywood director or
other notable by means of cutting from
a newsreel of a feature film. Cecil B.
De Mille, for example, in "Sunset
Boulevard" is shown coming out from
the studio to meet Gloria Swanson. A
shot like that from a 16mm print does
the trick. Here's how:

Take a shot of De Mille walking,
then a shot of yourself walking, then
a close-up of De Mille smiling, then
a close-up of yourself smiling, then a
close-up of two hands meeting and
shaking—get the idea?

To add a fillip of reality, go down
to the De Mille gate, at Paramount
Studios, on Marathon street, and have
a friend film you walking toward the
studio.

It's amazing what you can do by
splicing together a few pieces of oth-
erwise unrelated film, in a predeter-
mined order. Your friends at home
and in the cine club will be duly im-
pressed, and then you can have the
fun of explaining how you faked the
meeting scene, and how the same tech-
nique may be used in other, more legi-
timate, circumstances.

Finally, here are a few more tourist
favorites for you to look up on the
map and plot into your itinerary if
time allows:

Knott's Berry Farm. A Western vil-
lage set, and other outdoor sur-
roundings, provide photogenic
material.

Catalina Island. Wonderful oppor-
tunities for boating shots.

M. G. M. Studios, Culver City. On
the "back lot," you can see, from
the street, the parts of sets from
great films of the past, in stor-
age for films of the future.

Huntington Library and Art Museum,
Pasadena.

Bullock's Pasadena. Modern architec-
ture applied to a large department
store.

Forest Lawn Memorial Park.

Cabrillo Beach Park, San Pedro.

Walk out on the stone break-
water and film ocean-liners sailing
in and out of Los Angeles Har-
bor. Excursion boats take you on
tour of the harbor. Don't forget
to film the ocean breakers, as
water shots make excellent transi-
tions for use when editing your
film.

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• Continued from Page 480
to make the transition from white to black response, short white pips representing the white studio background might normally appear at either side of the subject in each scanning line, resulting in what TV engineers call a halo effect. To prevent this, the new system employs a special circuit to narrow the switching signal and hold timing to an accuracy of one hundred-millionth of a second.

Some problems, as well as the means of achieving some unusual effects, are presented by the relation of the foreground subject to the background picture when the foreground camera is dollied toward or away from the subject or panned from side to side.

When this camera is dollied toward the foreground subject, for example, the subject gradually fills more and more of the screen, while the background remains in a fixed perspective, giving the illusion that the background is farther away than it actually is.

When the foreground camera is panned, the actor or other subject appears to move left or right while the background is unchanged. This makes it appear that the subject has been moved by an invisible hand or some similar magic, since there is no body action to indicate movement. Techniques are being developed to eliminate these effects when they are not wanted.

There is one price performers must pay for playing these tricks on their audiences. They may not wear white clothing when such sequences are being televised, and they may have to wear heavier make-up, not only on their faces, but also on their hands. The reason: If any highlight in the subject were greater than the reflection from the white backdrop, it would trigger the switch at the wrong time. And if the output from a white blouse or shirtfront cut in the background camera, you'd see part of a tree or a tower instead of a torso.

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<input type="checkbox"/> 200 ft 16mm Black & White SOUND	9.75
<input type="checkbox"/> 200 ft 16mm Kodachrome SOUND	37.50

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<input type="checkbox"/> 126-A 50 ft 8mm	1.75
<input type="checkbox"/> 126-A 100 ft 16mm Silent	2.75

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<input type="checkbox"/> 462-A 50 ft 8mm	1.75
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<input type="checkbox"/> 456-B 100 ft 8mm	2.75
<input type="checkbox"/> 456-B 200 ft 16mm Silent	5.50
<input type="checkbox"/> 125-C 200 ft 8mm	4.25
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<input type="checkbox"/> 151-C 200 ft 8mm	4.25
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THE LITTLE KNIGHT

<input type="checkbox"/> 124-C 200 ft 8mm	4.25
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State projector size ☐ 8mm ☐ 16 mm ☐ 16 mm Sound

CHECK SIZE AND LENGTH DESIRED (All Footages Approximate)

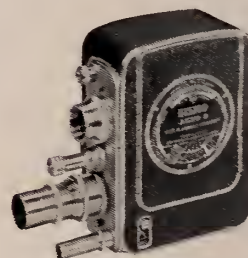


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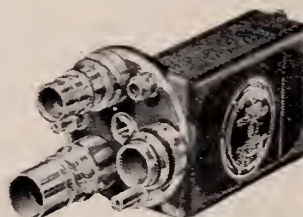
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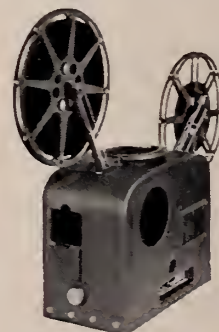
Auto-8. Versatile, easy to use—8mm magazine loading. Swiftturn two-lens turret with matching positive-type viewfinders. Permits split-second shift of lenses for long shots or closeups. Five speeds, including true slow motion. Takes single pictures, has Selfo lock, built-in exposure guide and audiovisual film indicator. With .5-inch f/2.5 Filmocoted lens, only \$169.50.



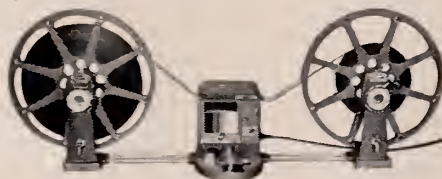
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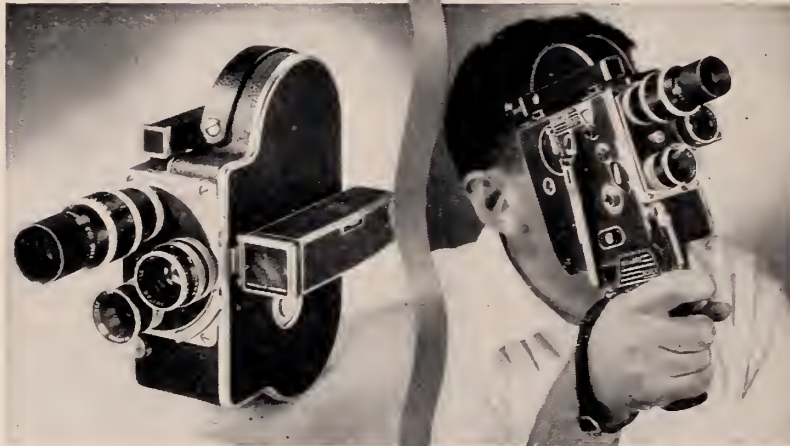


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*T. M. Reg.



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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

Vol. XVII CONTENTS FOR DECEMBER, 1950 No. 12

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"Cine Capsules"

TO FIND THE difference in exposure between one aperture and another, square the *f* numbers (i.e. multiply each one by itself) and the ratio between the resulting figures gives the difference in exposure, e.g. 5.6 squared is 31.36, and 11 squared is 121 or about four times 31.36, therefore F 5.6 gives four times the exposure of F 11.

•
WHEN USING A DIFFUSION screen in front of artificial lights the power of the light is cut down and exposure must be increased accordingly.

•
AN ORDINARY FLASHLIGHT with the lens replaced with red glass, or covered with red cellophane held in place by a rubber band, is a useful darkroom accessory for finding things placed in dark corners, or falling on the floor.

•
IT IS MORE IMPORTANT to allow for viewfinder parallax at short distances than for long distances.

IT IS BETTER TO PROTECT the lens with a lens cap rather than to continually wipe it with a cloth or lens cleaning tissue, because although the cloth or tissue might not of itself scratch the lens, the dust on the lens is minutely abrasive and continually rubbing it off will eventually have its effect on the lens surface.

•
A HAZE FILTER is necessary with a telephoto lens more so than with a standard or wide-angle lens.

•
WHEN USING MASKS to get the effect of "looking through" a keyhole, or through binoculars, etc., the farther the mask is from the lens the larger it must be, and the sharper will be the outline recorded on the film. The sharpness of the outline will also be increased as the lens aperture is reduced.

•
THE DIFFERENCE IN LIGHT value in outdoor shade varies considerably according to the extent to which the place is confined. Open space has much stronger light than a confined space, such as between buildings or in an avenue of trees, although the difference may not be perceptible to the eye. Give generous exposure in these confined spaces, and use a meter if one is available.

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Sharp, clear prints, from 8mm or 16mm color or black-and-white film.

Remember the times you've watched a close-up on your home movie screen, and exclaimed, "Wish I had a picture of that!"

Now at last, favorite movie shots can be enlarged into fine prints easily and quickly, for just a few pennies each.

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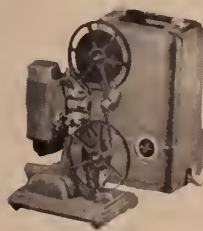
Model E 208—for 8mm film, \$47.50

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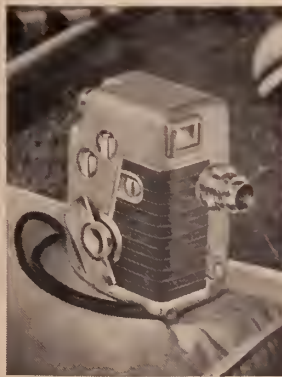
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CLUB NEWS

LOS ANGELES Cinema Club Inter-
Club Contest winners were first, Andy
Potter, Valley 8mm Club, with "The
Four Freedoms"; second, Forrest Kel-
log, Long Beach Cinema Club, with
"Vacation for Three" and Third, Mrs.
Neva Bourgeotte, Valley 8mm Club,
with "Ham in Me."

DURBAN South Africa Cine 8 Club
announces the following new address: 2
Carn Brea, St. Thomas' Road, Durban.
Phone 44914.

MILWAUKEE Wisconsin Amateur
Movie Society was requested by the
Community Chest Organization of that
city to film the first Red Feather Par-
ade to be held by any large city in the
country. 1100 feet of film were furn-
ished by the Chest for this purpose.

WINNIPEG Canada Cine Club mem-
ber Bill Doern was elected to the Na-
tional Presidency of the Canadian So-
ciety of Radiological Technicians.

PHILADELPHIA Cinema Club heard
a lecture and demonstration, "Moun-
tains," by Victor R. Fritz, internation-
ally known mountain climber and pres-
ident of this club. The evening includ-
ed a demonstration of mountain climb-
ing equipment, as well as 16mm Ko-
dachrome movies and 35mm color
slides.

CHICAGO South Side Cinema Club
were hosts to members of the HAM-
MOND, Ind. Calumer Movie and Slide
Club at their November meeting.

NEW YORK CITY Metropolitan Mo-
tion Picture Club: "Tulip Festival," by
Helen C. Welsh of ALBANY, N. Y.
Amateur Motion Picture Society. This
film was also shown to the Albany
Florists' Club at their October 5th
meeting.

BROOKLYN Amateur Cine Club:
"Expectant Father," by Earl Brisbin;
"Movie Menagerie" by F. R. Spoon-
ogle; "Magic Mush" by Eric Unmack
and "I Invite You" by A. R. G. Vanden
Doal.

RICHMOND, Calif. Movie Camera
Club: "Rebecca Installation" by Edna
Hunting.

NEW YORK CITY 8mm Motion Pic-
ture Club: "Father Plays Cameraman"
by Joseph Salerno, of MILWAUKEE,
Wisconsin. "Overdose" by Francis J.
Barrett of SEATTLE, Washington.

SEATTLE Washington Amateur
Movie Club: 16mm color, "Kodachrome
Flats," by Pete Delaurenti; 8mm color,
"1950 Ice Follies" by Earl S. Colvin.

Dowling's

FIFTH AVENUE



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570 Fifth Avenue, New York 19, N. Y.

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- ☐ Give top trade-in offer on _____ and apply as my payment on my account when I accept your offer.
- ☐ Send free Catalog ☐ Send further information on Budget Plan.
- ☐ Send Illustrated Brochure on Auricon "Cine-Voice."

NAME _____

ADDRESS _____

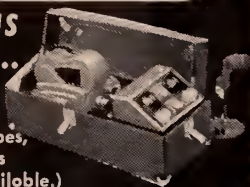
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ANNOUNCEMENT HOME MOVIES CONTEST

Well, the big HOME MOVIES magazine annual contest closed at midnight October 31st, 1950 and by the looks of the last minute entries everyone must have waited until the deadline to send in their films. However, that is perfectly alright with us as it will keep the Board of Review on their toes screening and selecting the winners.

Congratulations to all of you who have submitted films. In fairness to all it must be said that the quality of pictures this year have far surpassed any that previous years have produced. Most all pictures screened so far, have shown definite thought and planning. Home movie productions have come a long way from the pot shots of yesteryear. Tripods are being used to splendid advantage—exposure is being more carefully considered and picture composition is being carefully thought out. Good action and story content is in the majority.

Due to the large number of films received just prior to the deadline we will have to ask your indulgence for an extra thirty days. The winners will be announced in the February issue of HOME MOVIES Magazine. We make this decision so that all films can receive our careful attention. We do not want to be hurried into a final announcement before every one of our filmers has received the consideration his film deserves. Good luck! And watch for the announcements in the February issue of HOME MOVIES.

FILM RELEASES

World in Color Productions of Elmira, N. Y., announce the release of twelve 3½ minute full color motion pictures of the outstanding caves of the United States. Films are available in either 8mm or 16mm silent.

Titles available are: Carlsbad, Mammoth Cave, Wind Cave, S. D.; Lehman Caves, Nevada; Oregon Caves, Timpanogos Cave, Utah; Cave of the Mounds, Wis.; Crystal Cave, Iowa; Floyd Collins Cave, Ky.; Mammoth Onyx Cave, Ky.; Endless Caverns, Va.; and Grand Caverns, Va.

Films are available on outright purchase. A brochure of these and 101 other full-color travel films is available from the producer upon request.

This cave series, first extensive effort to film the beauty of the underground caverns of the United States, brings out the unusual fact that no two caves in the world are similar in coloring or formations.

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NOT an Adapter . . .**

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average room**

- Increases area of screen image by over 75%
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- Price of SOMCO Wide Angle 8mm Projection Lens is now in same price range of "lens adapters."

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Twelve years ago with

Home Movies

Do You Remember?

In December of 1938 HOME MOVIES magazine introduced a feature that has been very popular ever since—The Movie of the Month. And the first winner and honor role appointee was A. O. Jensen of Seattle, Washington for his 400-ft. 8mm Kodachrome picture "Youth." The Movie of the Month is selected from pictures sent in for review by our readers and for the past twelve years cine' filers from all over the world have vied for this recognition. And today — twelve years later—the Movie of the Month is anxiously watched for.

►►►

An article appeared by A. E. Gavin, who later became editor of Home Movies, entitled "How To Win Contests and Influence Judges." Mr. Gavin's remarks are just as pertinent now as then when he stated in his opening sentence—"Reviewers of home movie films are unanimous in their agreement that the predominant fault to be found with most films is their LACK OF EDITING." How true—how true.

►►►

The HOME MOVIES issue of December, 1938 carried full description of 8mm "Dream Camera." 8mm was coming into its own at this time and the amateur who owned 8mm felt that he was not being able to do all that his 16mm brothers could in the way of trick effects, etc. So the Dream Camera (8mm) was designed by a reader. This camera could do everything but stand up and talk.

►►►

Geo. Cushman, our title expert, came up with some very fine illustrations of the trick work that could be done on the new Home Movies titler. This titler was introduced in the November issue, 1938.

►►►

E. G. Egloff advised us that the Metro Movie Club of Chicago had an attendance of 231 at their November meeting. And after twelve long years this old and fine club is still going strong.

►►►

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HOME MOVIES

December, 1950

PUBLISHED IN HOLLYWOOD

Don't Gamble on a Long Shot, Alone!

By FELIX ZELENKA

All Photographs by the Author

STRANGELY enough in the very early period of the silent flickers the "close-up" was an unheard of device. Up until this revolutionary idea of moving the camera in for a closer look at the actors made motion picture history, the pioneer cinematographer would set up his hand crank-operated machine at one end of the set and leave it there while the players went through their paces. Since soundless movies depended on broad acting to convey emotions the cameraman usually backed away from the performers to take in a larger field with the lens. Thus, most of the scenes were photographed at what we now consider the medium long shot. The audience getting a close-up only when they moved nearer the screen.

But those yesterdays are just a memory. Today the motion picture camera is not restricted to any quarter and, as a matter of fact its agility to move to every conceivable position on the set or out of doors allows its mechanics to actually do some of the acting. With the ability of varying the scene angles and distances has come the education to expect the filmer to avoid long or extended frozen views on the screen, ultimately giving him a greater opportunity to add interest to even his weakest films. But more than this the act of changing the filming position from a long shot to a medium long

shot and then from a semi close-up to a close-up may be done with a very definite purpose. A stand-by rule dictates that any single shot if stretched into three would invariably lose its identity as a pot shot. It follows then that in this manner of making movies it allows the amateur, as well as the professional, to use the medium to express where the scene is located: a long shot and who and/or what is taking place in a close-up. If properly done these scenes linking together an action, like a chain of events, will automatically begin to tell a story and once this has happened the end result will qualify the film as a motion picture. Yet, more important, the term pot shots will be erased from your vocabulary or at any rate in reference to your filming efforts.

But let's dig deeper into this business of long shot, medium shot and close-up and stop scratching the surface. The question of how does one decide when to use a close-up or a long shot should be considered. There may be those who might wonder, in turn, if it isn't possible to abuse the experience of changing camera to subject distance too often in a film and finally should a sequence begin with a long shot before moving in closer or can the procedure be reversed.

To answer each of these queries let's take a typical situation for exam-

ple. Here is a sequence in a vacation movie I filmed last summer while roughing it at a resort in the mountains. Scenes previously had established that we were on vacation and before this sequence was faded out we arrived at the resort and registered for our cabin.

Fading in, an extreme close-up reveals eggs and bacon frying in a pan. This shot was held only long enough to show the food sizzling, before I cut to a slightly longer shot and at a different angle with the pan on an old cook stove as my wife's hands come into the scene holding a utensil that begins to turn over the food. Before this action is completed a still longer shot follows that shows her standing next to a out-dated wood burner with the mountain cabin in the background as she busily goes about completing breakfast. These three scenes, before going any further, gave my audience a good deal of information. First, of course, the fade out and fade in told them that a lapse in time had taken place, next the close-up of bacon and eggs revealed that it was now breakfast time and they could ultimately assume that it was the following morning. The next scene told that a woman was doing the cooking and to answer the question of who and where it was, the longer shot left little doubt that

• See "GAMBLE" on Page 524





ACTORS ARE VERY COOPERATIVE WITH CAMERAMEN

Shooting a Stage Play

By HAL COOLIDGE

Photographs by the Author

IN ALMOST every city there are several Little Theatre groups who are constantly putting on plays of various degrees of skill and equipment. There are also quite a few of the olio theatres presenting the old-time melodrama, with interesting olio acts. Either type can be a source of both experience and entertainment to the cameraman, as well as furnishing some good "canned" entertainment for future use.

If you would like to try your hand at this type of shooting, check the various plays offered and pick the one that is the best fitted to fill your entertainment requirements and does not present any unusual difficulties in shooting. When you have decided which one

you would like to shoot, go to the management and tell them what you would like to do, stressing the fact that it is strictly a hobby job, not a commercial venture. Incidentally, if you should show your film for any commercial purpose you might find yourself entangled in some very trying lawsuits. As the author did, you will probably find both management and cast quite willing and anxious to help you, for your film portrayal can be good advertising for them. After receiving the necessary permission, study the theatre layout and the light-

ing, as by doing this you can pick the best spot from which to shoot. Remember that both you and the camera must be in such a position as to not interfere with the other patrons of the theatre. In a theatre with regular seats, your tripod can be set up in front of you and still not bother anyone. In the olio theatres a tabletop tripod can be used and set up on your table.

Most stage lighting, except in dramatically lit scenes, is decidedly flat, so stage center, far enough back to cover the whole stage, is naturally the best shooting position. Often this position cannot be used, so that it may be necessary to shoot from an angle. This may make for more contrast in your film, but it certainly will not make it impossible for you to shoot.

It will be a good idea for you to see the show through completely before making your final arrangement. At this time, note which scenes you particularly want, what you want to cut out and note the lighting for each scene. Try to sit close enough to get a meter reading on the stage lighting. By carefully making notes as you view the play, you will have a working script that will permit you to keep up with the show without making any slips.

The lighting in the usual stage scenes is sufficient to enable you to make good exposures, when using high-speed film, at $f/3.5$. For those occasional scenes having an extremely low light level, you'll just have to forget them, so try to pick a show that a little condensation won't hurt. If an actor moves very far to stage front, you will probably have to cut your aperture, because of the rise in light level. Most action is centered a few feet from the front and the lighting placed accordingly, so you will have to watch for this type of movement to avoid some overexposures.

The accompanying pictures, which are 3m5m frame enlargements, were shot on Super XX at $f/3.5$ at 1/30 seconds. In addition, they were shot from an extreme angle, just to see the results of shooting from a point far from the best. The $f/3.5$ stop was used to be sure that practically any movie

• See "THEATRE" on Page 524

Actors get advice from the audience.



And the hero is led into a gambling trap.



The "Villain" meets the reformer.



Building A Vertical Titler

By GEO. CARLSON

Photographs by the Author



Fig. 1—A rigid titler for verticle work.

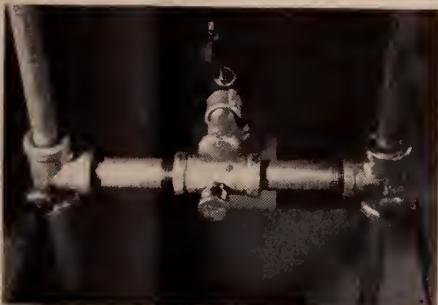
A MOVIE titler that can be used in a verticle position has a distinct advantage over the horizontal types when using movable letters and objects in the title layout. It can also handle all straight title work that a horizontal one can with the added convenience of manipulation in the title set-up.

Ordinary homemade verticle titlers usually have two disadvantages—one, unsteadiness, and two, having to work "upside down". Figure 1 illustrates a verticle titler that eliminates both of these objectionable faults. The camera is used in a normal "face forward" position and the titler is rock steady. There is absolutely no need to support the top in any way. This feature is one I want to emphasize as I have tried making several verticle titlers without much satisfaction until I decided on the pipe construction.

My titler is made from two boards, wooden easel (a bread board is good) and ordinary $\frac{3}{8}$ inch pipes, elbows and tees except for the camera holder which is of $\frac{1}{2}$ inch fittings. Overall size is optional, of course, and depends on the largest size title card and layout to be used. For example here's my setup:

Working with an 8mm camera and the largest letters to be used as $\frac{3}{4}$ inch

Fig. 2—The camera holder and platform.



high, I decided on the largest title limits to be 10 by 14 inches, on down to anything smaller. For the large card limits I use a wide angle lens attachment on my half inch lens at 22 inches away. At 18 inches distance I get a field of 8 by 11 inches with the wide angle. Using the lens without the wide angle at 26 inches, I get a field of $6\frac{1}{2}$ by $8\frac{1}{2}$. I generally stick to these three sizes although smaller can be used. By using a wide angle lens for some of my title layouts I can get the same size field limits as I would at practically twice the distance away, thus enabling the over-all titler height to be considerably shorter.

Dimensions of my titler are:

Base—14 by 17 inches.

2 board uprights—3 feet by $5\frac{1}{2}$ in.

2 pipe uprights— $\frac{3}{8}$ inch, pipe 32 inches long.

2 horizontal pipes— $\frac{3}{8}$ inch, pipe 12 inches long.

Pipes are turned down into two elbows and into four flanges as can be seen in the picture. This makes a very steady construction as the pipes turned down into the upright boards and easel tend to "counter" each other. It really is rock steady. The camera holder or platform shown in Fig. 2 is made from three $\frac{1}{2}$ in. tees, two $\frac{1}{2}$ in. nipples 3 inches long, a $1\frac{1}{2}$ in. close nipple and a $\frac{1}{2}$ in. cap. The two tees on the ends of the holder slide up and down freely on the $\frac{3}{8}$ in. pipe uprights. Two $\frac{1}{4}$ -20 inch thumb bolts hold the support firmly where wanted. The tripod screw is a long $\frac{1}{4}$ -20 bolt, made into a thumb bolt, turned down thru the center tee, close nipple and cap on which the camera rests.

The two main variables in making the camera holder are the length of the two side nipples (between end and center tees) and the close nipple under the cap. This last depends upon the size of easel and largest title card and the length of the side nipples depend upon how far apart the upright pipes are wanted. Mine are nine inches apart

and provide a comfortable working position. Fig. 3.

The center of the easel and title layout, plus the size of camera used, decide the length of the nipple under the cap. The idea is to mount the camera so the lens is centered over the easel.

It will be noted in the pictures that the top horizontal pipes are in two sections, two long and two short ones. This is because I made a miscalculation in getting the horizontal pipes the right length for the size title limits wanted. As they were too short, I merely bought two connector collars and two shorter nipples and thus lengthened them to the proper size. This illustrates another advantage in making a pipe titler—in case a mistake should be made it is easily corrected without much expense.

As mentioned before, dimensions

• See "TITLER" on Page 526

Fig. 3—The finished titler provides ample working space.





All Titles Are Well Centered

Movie of the Month

"Timber"

By MRS. ROBT. GRIMMETT

FRESNO, CALIFORNIA

It only seems natural that when a woman submits a movie for the entertainment of her friends or for professional review, it would consist of something that the average male would consider to be more within a woman's domain. Home, flowers or cooking would be an average male guess—but they would guess wrong on our Mrs. Robt. Grimmert. She has shouldered her camera and tripod, and, with her exposure meter dangling from around her neck, has invaded a subject that would make even a professional producer of commercial pictures shudder. Movie making, in color, deep in the lumbering country where shadows and sunlight make exposure very difficult has given our producer little trouble as witness her picture, and HOME MOVIEOS selection as Movie of the Month, "Timber."

The picture opens with a localizing long shot of the lumber camp set deep

in the heart of the forest. Then the producer takes us through the various steps of logging operations that are very well staged and are dramatic in their composition. At no time are the scenes too long and the gigantic trees seem to hold no terror for Mrs. Grimmert as they start their downward journey—because she moves in close to show the cutting operations. Then back to long shots as the cry "timber" rings out and the giant pines come crashing down.

Then we are brought in close for

the trimming and cutting to length operations. And then well staged scenes of giant arches as they pick up the 16-foot lengths preparatory for transportation to the mill.

When you are deep in a growth of timber, roads have to be cut through to get the logs out and to the mill. Here Mrs. Grimmert has done a splendid job of picturing the heavy bulldozers at work as they tear through the heavy brush and one can almost hear the crunch and crackle of trees and branches snapping. Then the loading on huge trucks as the logs are hauled to the mill.

The film coverage at the mill is complete as the producer has shown each and every operation in its entirety. Camera angles are varied and the exposure is perfect throughout. The shots from the inside of the mill looking out are well balanced as it is here that over-exposure and under-exposure

could well have been expected.

Then to scenes of storing the green lumber for drying and final inspection before warehousing. The picture closes showing a load of lumber being trucked off to make some new home owner happy.

Mrs. Grimmert has produced her pictures in 700 feet of 16mm Kodachrome. The editing was very nicely done as screen direction was held at all times. If a tractor was shown in long shot going from left to right, the close up also showed it progressing in the same direction. This made for good continuity and better editing. The producer is a member of the Fresno Movie Club of Fresno, California and she attributes her movie skill to the knowledge she has gained from membership in this very aggressive outfit. They certainly know their movies.

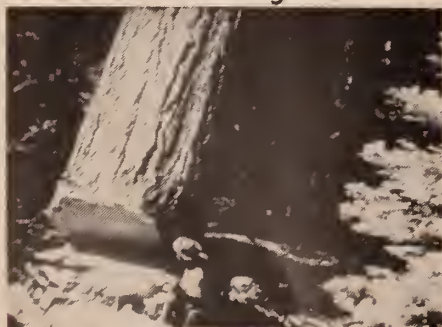
WHAT OTHERS ARE SHOOTING

★★ "SYMPHONY OF THE VILLAGE" 700 feet 16mm Kodachrome by B. Seckendorf of Brooklyn, New York. The name "Greenwich Village," to those who have never had the opportunity of visiting this most famous Art Colony situated in New York City, perhaps conjures a vision of long-haired artisans and of utterly Bohemian life, but the producer of "Symphony of the Village," Mr. Seckendorf, has captured the true spirit of those creative minds and people who have such tremendous bearing on shaping the fashions of our everyday life. Greenwich Village after sundown may be the playground of tourists, but during the day it has its serious side in creative talent. The talent that not only brings us new designs in costume jewelry, unusual and beautiful ceramics, but hand carving and leather work that is finally put into production, and the serious side of these creative artists are what constitutes the theme of "Symphony of the Village."

The producer takes us back stage and into the workrooms of these people and shows us their actual workings, their actual designs and through

• See "SYMPHONY" on Page 520

"Timber" and a giant pine comes crashing down



Cut to size, the 16-foot lengths are hauled to the mill.



And the finished product is hauled to the purchaser.



WHEN a soldier's wounded, he knows he's done about all he can—the rest is up to someone else. But it doesn't work that way for a news photographer with a story on film to turn in. At least it didn't for Eugene Jones, one-time amateur photographer turned professional, who covered the first wave of the Inchon Invasion.

When Gene Jones and his twin brother, Charles, NBC-TV Newsreel photographers in Korea, were informed that there would be a place for only one of them with the first Marine landing force to go ashore at Inchon, they tossed a coin to see who it would be. Gene "Won" and was the only newsreel photographer to make the invasion with the first wave of U. N. Troops.

Landing on the beach, the invasion forces began the hazardous climb up the nine-foot sea wall, using landing ladders topped with steel hooks. Under constant small arms and mortar fire, and with hand grenades dropping upon them from above, they forced their way up. Then, reaching the top, they ran, scrambled and dodged their way inland.

Although moving forward and staying alive were major projects just then, Gene managed to do both and at the same time shoot hundreds of feet of film. His luck held for five hundred yards, when he was hit by shrapnel and wounded in the chest.

Still under fire, he began the long trip back to the beach. Dragging himself along and carefully shielding his camera, he covered the 500 yards an inch at a time—a trip he will undoubtedly never forget. Although exhausted and in pain when he reached the beach, his first thought was for his camera and the hundreds of feet of film he had shot. He insisted that they be cared for before he let the corpsmen evacuate him.

In a wire to NBC Television, who

"BLOOD AND BEAUTY" displays the Jones flare for dramatics.



have exclusive rights to the Jones boys' movies, Charlie described Gene's pictures of the Inchon Invasion, which has been called one of the greatest military operations of all time, as "terrific." Latest reports are that Gene's wounds are minor and he'll soon be back on the job.

In case you hadn't heard before about the famous Jones boys from Washington and their many adventures as newspaper photographers, it all started this way according to the Washington Post and the Washington Times-Herald. Gene and Charlie became amateur photographers at an early age. Like all small boys, they loved a good fire. But on the rare occasions when one occurred, unlike their friends who were blissfully content just watching it burn, Gene and Charlie would be busy snap-



THE FAMOUS JONES TWINS

Getting Movies of...

The Inchon Invasion

AS TOLD TO C. K. PRESTON

Photographs Courtesy Washington Post

ping pictures. Starting with a box camera, they added more and better equipment to their repertory as rapidly as their allowances and earnings permitted.

At sixteen the twins talked their parents into letting them take night jobs as copy boys, Charlie with the Washington Daily News and Gene with the Times-Herald. Gene kept a camera handy just in case a story came up when no regular photographers were around. One night it happened—a three eleven alarm fire and not a photographer in the building. Gene saw his chance, grabbed his camera and rushed off to his first assignment. Fires and other disasters having always been right up the Jones alley, Gene did such a good job that at seventeen he became the youngest regular news photographer in Washington. Charlie was soon promoted too, and the boys had a fine time photographing fires, floods and accidents. As they put it, "We're nuts about emergencies."

In order to assure complete coverage of any excitement in the Washington area, the brothers equipped the famous Jones car with 150 pounds of emergency equipment, including two-way radio phones, radio sets, firemen's

rubber hip boots, a rubber boat, fire-fighting gear and three extra suits of clothes. People were inclined to laugh until those rubber boots enabled Gene to wade out 150 feet in the water at the scene of the tragic Washington plane crash which killed 55 people. The picture he got of the rescue work won a second prize in the White House Photographers competition.

In this same competition, Gene, at the age of twenty-four and while working as a photographer for the Washington Post, won three first prizes in the Spot News Division, as well as second prize in the Feature Division and an honorable mention in the Spot News Division. This has never before

• See "INCHON" on Page 523

"DEATH ON THE POTOMAC" is a Jones prize winner and scoop.





2.



3.



REACTION SHOTS CAN BE MADE LATER AND DUBBED IN

Little Ways

To Improve Your Movies

By STANLEY ANDREWS

Illustrations by the Author

A REEL of film taken without any pre-arranged plan of continuity, such as the miscellaneous shots which one takes on week-end trips, or around the home town, or holiday travel pictures, can usually be spliced up to advantage by the insertion of little tid-bits of an amusing or entertaining character at appropriate points in the reel. These tid-bits can either be taken at the same time as the rest of the reel, or taken at some other date and place and dubbed in.

The suggestions which follow present just a few of the ideas possible, and will be sufficient to demonstrate what can be done by going to a little trouble. They will also prime the mind of the enthusiast to develop further ideas of his own.

Much has been written about the excellent device known as the "running gag." A running gag, however, is not feasible is a series of less than fifty or sixty shots. For sequences shorter than this there are other methods. Reaction shots can be used to advantage; for instance, a shot of a bear on the roadside, such as one often sees on trips through the National Parks, could be followed by a close shot of one of the members of the party seeing the bear and registering fright, and then a longer shot of him running away from it helter skelter. (Illustration.) Simple, but effective. The reaction shots need not necessarily be taken at the time the bear is present.

From time to time we see things around us which are akin to vaudeville

acts, such as fancy diving, acrobatics on the beach, dogs doing tricks, fancy skating outdoors, etc. Shoot as much of this sort of thing as you can get. It has good audience appeal. But don't skimp. Make a sequence of the complete action, including close-ups. Avoid cutting just at a point where the audience would start getting interested in what is taking place. It is not usually difficult to find a spot in a reel where these items would fit, although, of course they will not fit in just anywhere at all, and discretion must be used. Likewise in shots of parades, there are often units in the parade which make good "vaudeville." If there is a drill team doing one of its tricky drills, shoot until the movement is finished, or if there is one of those acrobatic majorettes doing her stuff, always popular with audiences, especially the men, keep on shooting until the stunt she is doing is finished, and she is strutting forward again.

Single shots of scenery can be increased in interest by taking the same scene from the same viewpoint under different conditions. A water scene taken in the daytime during the summer, could be followed by an "evening

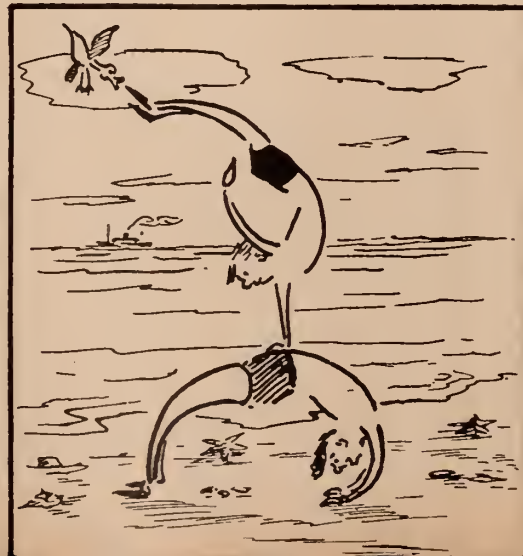
• See "WAYS" on Page 522

THOSE ODD SHOTS CAN BE MADE INTO A NEWSREEL

4.



5.



6.





THOSE "NEVER TO BE FORGOTTEN" EXPRESSIONS ON CHRISTMAS MORNING



A TIRED BUT HAPPY SANTA

Christmas—the perennial tearing of tightly wrapped gifts and unedited Christmas morning filming — is too hectic a time to try for continuity in movie film. Christmas Day is spent in worship, gayety and giving, and the question of what to do with film we've shot during the day never enters our mind.

The precious footage shot as Junior or Sister first discovers the presents and rushes into tear the packages apart is filled with expressions that never can be recaptured. Such footage can be preserved with even greater meaning if it is used in a Christmas Story written around the film you'll get on Christmas morning.

"Santa Goes To School" is such a story. Fast paced and humorous, it builds up to the shots you will get when the presents are first discovered by the younger set.

From the point of view of efficiency, it is most advisable to shoot the narrative section of Father's attempted masquerade before the big day actual-

Santa Goes To School

By ROBT. BEHME

Photographs by the Author

ly arrives. With these scenes shot beforehand, the cameraman can concentrate upon the filming of the day's activities without worry.

Actual length of this film depends greatly upon the number of close-ups included in the finished result. It will run between two and three reels.

SANTA GOES TO SCHOOL

1. MS of entire family gathered at Christmas Dinner. They are finishing the meal. Dad pushes his plate back.

2. CU of Dad as he finishes pushing back his plate. He smiles at Mother.

3. MS of table. Mother and Junior are laughing. Dad glowers. Mother speaks.

TITLE: "Tell everyone about playing Santa this year."

4. MS same as previous scene. Mother finishes speaking.

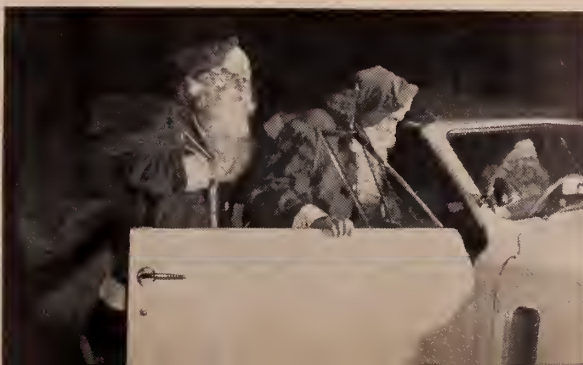
5. MS from different angle. All of the family group show great interest.

• See "SANTA" on page 517

The "school" is ready to matriculate.

Off to make youngsters and oldsters happy.

And a happy little girl yells her fondest wishes



A HELP FOR CONTINUITY

Have you ever taken movies at different months of the same year? Most likely you have. Well here is an idea for linking those winter and summer ideas together.

For the best effect start off with a title something like this: "Happy Memories of 1950". Then show a calendar with the month of January (or whatever month the picture was taken) then show your snow scene. Fade out to the calendar again where the next month appears. (If you wish to skip these months—just show them being ripped off the calendar until you get to the particular month you want. This way you can link your summer and winter scenes together.—*John R. Robinson, 193 Willow St., Lawrence, Mass.*

MOVIES AFTER DARK

Here is an opportunity to make a novel and entertaining picture that is certain to receive comments from your friends. It is a picture taken after dark. A roll or two of Type A Kodachrome, a good fast lens and a little ingenuity is all you need. In mine I tried to depict the night life of my own community. I opened with a shot of the main business street with brilliant street lights, and the flow of traffic being regulated with a stop and go signal light. Then pick out the electric signs on the most familiar buildings. You will be surprised at the number which are animated and humorous. Brightly lighted service stations show up well, so do theater marquees and patrons buying tickets at the box office. Take a shot of the drug store lights then move in for a shot of people being served at the soda fountain. You can follow the same technique on the exterior of the vaudeville theater, then move in and catch a couple of the acts on the stage. The same treatment can be given the ice skating rink. An illuminated clock, cocktail parlors, and with patience and a little luck you can catch the fire department on a night run, red lights and all. I wound mine up with a picture of the new Rose Bowl sign, followed by a few feet of the Firework show and night circus. For best results an F 1.9 lens should be used wide open for a picture of this kind.—*Max Colwell, 3333 Yorkshire Rd., Pasadena, California.*

WEARING DOWN THE BROOM

It always pays to use effort in gaining the desired effect. But once in a while something will turn up on film that had no plan to begin with, was no trouble to prepare, and is thereafter a howling success. Such was our snow-sweeping picture.

We had merely gone out one winter morning to shoot the mounds of snow that a long severe winter had built up along our walks. My wife used the camera. I took a broom and com-

MOVIE

by THE READERS

menced the action which was to show how the mounds had grown from the soft powdery snow that was swept off the walks each morning. This shot was made on our front porch, and a close-up was taken of the new broom I held up to inspect.

We then moved to the back of the house, where there were more impressive snow piles. The broom I grabbed up here looked like the first one except that it had had considerable wear. When I held it up for the close-up, the straws were noticeably shorter. An idea clicked.

With an axe I clipped off about half



Framing makes a good scenic
a better scenic

the remaining length of broom straw. My puzzled wife now filmed me sweeping snow off a path at the side of the house. My sweeping increased in tempo here—the snow fairly flew; and in the close-up there was that broom apparently wearing down under intensive use.

With the axe I separated the broom from the handle entirely. Then at the garage path my wife, now openly critical at such excessive expenditure of film, made the final shot: I sweeping like mad amid mountainous piles of snow, one of which concealed the fact that there was only a handle. I paused to wipe perspiration from my brow, raise the broom, and discovering it worn away to the handle, hurl it from me in disgust.

No matter who our visitors are, or their ages, this simple sequence, when screened, is always good for a big laugh.—*Alec L. Bull, Princeton, Idaho.*

HUSBANDS ARE FUNNY

I suppose every husband at some time of other has come home from work all tired out to have the wife suggest they take a ride in the car after dinner so they end up in a rather heat-

ed argument as to who does the most work. The husband suggests the wife take his job for a day and he will stay home and do the house work. Lo, and behold, she accepts the challenge, so we title the picture "Husband's Holiday". After some shots of the argument with a title or two inserted we show the husband turning on light by bed then shutting off alarm which tells us it is 5 a.m. Then sleepily starts to get up. Then we find the husband in the kitchen getting breakfast and as he places it on the table and the wife comes in, sits down starting to eat while husband fixes her lunch bucket. After wife leaves he finds on the table a list of chores for the day which will start with washing the dishes, scrubbing kitchen floor, making beds, running vacuum cleaner, mending and many others. These he proceeds to do and as time goes on we show the clock now and then with the hands moving on towards the close of the day and the husband's chores still unfinished when it is time to start dinner which he proceeds to do with little success as pans boil over and smoke pours from oven etc. Wife arrives and husband greets her and agrees to take her riding any time she wants to go. Fade out, The End.—*F. L. Gardner, 263 Talbert St., San Francisco, Calif.*

CHRISTMAS TABLE TOP

This is a table-top title which I used last Christmas with splendid results—shooting with 8mm Kodachrome. Primarily it is a skating pond scene with the skater cutting the title into the "ice."

For ice, take a piece of glass large enough for this purpose (18" square will do it) and lay the glass upon a piece of blue paper to give the impression of water beneath the clear, smooth ice. Around the edges of this glass pond, pile up imitation snow to serve as the shore's bank. Christmas tree snow decoration material will suffice, although I mixed soap flakes with water and beat with an egg beater to the consistency of whipped cream. This can be spread around the glass and when it hardens it appears as glistening white snow. A few sprigs of evergreen and perhaps a small, toy evergreen tree placed on these banks of imitation snow also adds to the realism of the scene.

With the ice pond scene thus set, next item is the skater. There are metal

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IDEAS

and wooden toy ice skaters available at most toy shops or department stores for this purpose but the skater can also be handmade. I think most movie hobbyists would prefer to make their own gadgets if possible. I made my skater using a wooden clothes pin (the old type with a rounded head) for the skater's body. I painted the round top of the pin flesh color and drew on the facial features with Indian Ink and colored pencils. To this head, I cemented blonde tresses as designed by my wife from yellow knitting wool. My understanding wife also designed and sewed colorful skating togs for the doll, featuring a flaring skirt. The doll's arms and legs (not much of either show) were made from pipe cleaners. Her skates were cut from flat pieces of tin can. Since she skates the title on one leg, one skate can be left with a blade but the one on which she rests must be set in wax or melted lead to furnish a base for resting and moving on the glass "ice."

The only other prop needed is a small bottle of white water paint and a small brush. Setting your camera on a steady tripod, with your lights cast down on the pond, you shoot down on the scene at about 45-degree angle. If your camera has a single-frame release you're all set but even if it doesn't a slight flick of a regular shutter will do nicely. A light meter is a big help too, but not vitally essential.

First shot is of the pond alone and then introduce the skater from out of vision. By moving her along and into view about a quarter of an inch at a time and exposing two frames each time, you'll get a fast but smooth skating motion.

When the skater is in position for ice writing, start painting your title behind her resting skate. Every time you move her along the glass a quarter of an inch, or less, add more white paint behind her in the form of the letters in your title. I had the doll skate the simple word "Christmas" on the glass and lettered the word in hand script as a skater would skate it. From here on in, it's just a matter of planning each slight move of the doll so that her path will conform with the word you plan to spell—and the spelling of that word in white paint. Two frames for each move should suffice. When the word is completed the doll can skate out of view leaving you with a nicely skated title.

To top mine off, I carved a small wooden sleigh and a small boy doll to lay on top of the sleigh in the usual riding fashion. Tied to his sleigh was another small sleigh without a rider but with the year painted on its top. In this case it would be 1950. While my wife ran the camera I then slowly drew these sleighs across the ice beneath the title and in view of the lens. I used a black thread to pull the props across which was not visible on the scene and gave the appearance of a boy sleigh-riding on the pond and dated the film for me.

This sounds like a lot of work, and it is, but when that title flashes on the screen and your family and friends give you those "ahhhs and ohhhs," you'll decide it was well worth it.

—*Jack F. Gou, 885 Madison Avenue, Paterson 3, New Jersey.*

GAGA OVER GAGS

I keep a notebook on things I want to film. They range all the way from expensive trips to the simplest things you could imagine. I began to keep this notebook when I first got my camera, and could afford only the least expensive on the list. Yet today these simple ones are the best films.

I find ideas in cartoons of popular magazines, and funnies. One of the Donald Duck cartoons was an excellent basis for a complete show acted out by a pet duck and "Hazel" has been an inspiration unending. Bob Hope's descriptions that he runs through so rapidly when analyzed keep my audience in stitches. Of course most of these are adapted and changed to fit things in our every day life, with what a result! Small items in the special sections and unusual columns of the daily newspaper hold a wealth of ideas too. "Whodunits" can be portrayed much as Sam Shovel detective with an up-



Enlarged frames make good title backgrounds

roarious result. All of our tag ends that fit nowhere are spliced on a "news-reel" and, in this, even our lousy shots make rib-tickling entertainment.—*R. A. Carrier, Box 1431, Wenatchee, Wash.*

ERRATIC ENGINES

I live not far from a bridge which runs over a multiple railroad track. Several trains pass here every day. I

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

had seen engines photographed in many ways, but they did not interest me. I gathered instead all the trick photography into one bag and took the trains as they ran past me. It took several days of waiting in one spot and some of the shots had to be copied. One of my friends assisted me and with his camera, portrays the frantic photographer trying to get startling and graceful likenesses of the moving moguls.

Often, the trains stop with their elegant side to him or slows down or speeds up as camera speed is changed. The bridge helps to shoot trains coming from both sides. When these are spliced together in shorter and shorter sequences, it appears as if they are going to collide, but as they get under the bridge, they stop, then back up. Later they may do the same thing and pass on different tracks. The anxious fellow watches all these antics of the train with great interest. When the camera is tilted, the locomotive appears to run off the track. All these effects are seen in what the frantic photog shoots, but the climax comes when the trains appear actually to meet in a head-on under the bridge. This can be done with the lens covered with a nylon net shot toward the sun. Almost anything passed in front of the lens will look like pieces flying about—the photog is the last shot—a rueful spectacle with hat caved in and more than surprised.—*R. H. Carrier, Box 1431, Wenatchee, Washington.*

ANIMATED TOYS

With two or three small children's moveable toy animals, I have made something new in the line of cartoons.

The animals cost only a few cents and with different colored backgrounds they look real. You can make them in the jungle, circus or zoo.

The only requirement is a single frame exposure camera. And for a good background different colored crepe paper is tops. There is no limit to what you can do.—*Dalton Tarwater, 3009 Primrose, Ft. Worth 11, Texas.*

Look on Page 473 for valuable prizes for contributing that movie idea you used in your last film.



The completed synchronous unit

eliminated by proper design of the recorder.

The recorder unit to be described here was designed for use with a Keystone Model A82 16mm projector and the amplifier of a standard tape recorder. It can be easily adapted to fit other recorders, either 8mm or 16mm, and it can be built for a cost of about \$30, exclusive of amplifier, of course. If the amateur owns a tape recorder, his amplifier problem is solved. If not, there are several good units on the market. If he is experienced in the con-

r.p.m. when the film is being run at 16 frames per second. It was desired to run the tape at a speed of approximately $7\frac{1}{2}$ " per second to conform with the standard tape speed for most recorders. This was achieved as follows: The part of the drive shaft which bears against the rubber idler wheel has a diameter of .375". The flywheel diameter is 3.75", giving a ratio of 10 to 1. With a shaft speed of 1920 r.p.m., the flywheel is turned at a rate of 192 r.p.m. The capstan turns at this same rate, and since the capstan is .75" in diameter its circumference is about 2.355". Multiplying this value by 192, we find that the surface speed of the capstan is 452.16" per min., or, dividing by 60, 7.53" per second, which is near enough to the desired speed.

It can easily be seen that if the projector which is to be used has a different speed delivered at this drive shaft, all that is necessary to maintain this 7.5" per second tape speed is to vary the diameter of the drive shaft so that the capstan speed is kept at approximately 192 r.p.m. It should be noted that this tape speed is not absolutely necessary, but it has several advantages. One of these is that the sound for a 16mm 400 foot film can be placed on a 5", 600' roll of tape. This makes possible the high quality recording of sound at very moderate cost.

The photographs show the arrangement of the various parts and the connection to the projector. The flexible shaft, which connects the two machines was purchased from a radio supply house. These are available in different lengths and are used principally in coupling auto radio tuning units to the knobs. It is necessary to have the end of the drive shaft on the recorder fitted to the flexible shaft used. Also it is necessary to make an adapter to fit the other end of the flexible shaft to the projector. The adapter for the projector used was simply a $\frac{1}{4}$ " rod with a hole drilled and tapped in one end so that it screws onto the projector shaft. (This shaft has a 8-32 thread). The other end of the rod was turned down to $\frac{3}{16}$ inch to fit the flexible shaft

• See "SOUND" on Page 512

Synchronous Magnetic Sound for Your Movies

By LLOYD B. HUST

Photographs by the Author

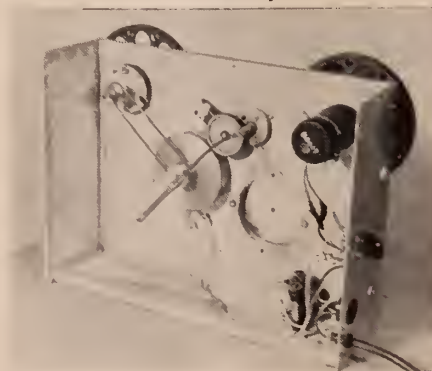
MANY home movie enthusiasts have recognized the medium of magnetic sound as the most promising possibility yet developed for the amateur who wishes to add sound to his pictures. While some amateur movie makers are still using sound-on-disc to add music and even commentary to their movies, many others have purchased wire or tape recorders which they are able to add high quality sound to their productions at a minimum of cost.

One method which will give true synchronization of picture and sound, a method which has been in use in Europe for some time, is easily available to the amateur. It is the actual mechanical coupling of a tape recorder and projector, with one motor driving both mechanisms. With this method, the only possibility for the sound and picture to get out of step is slippage, either of the driving mechanism, or of the tape itself. This possibility can be

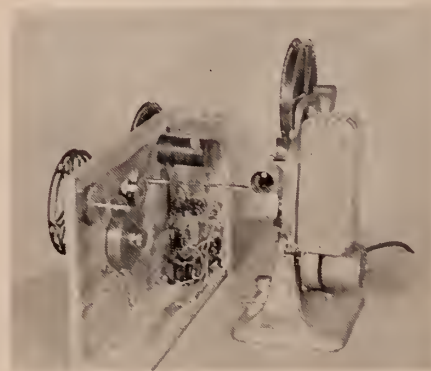
struction of radio and audio equipment, he will probably want to build the tape recording amplifier described in a recent issue of *Radio and Television News*.

The recorder mechanism consists of a magnetic tape pulling device and a record-playback head. The tape is pulled over the head by means of a capstan which is connected to a fairly heavy flywheel. The flywheel is turned by a rubber idler wheel which, in turn is driven by the main drive shaft of the unit. This drive shaft is coupled to the projector by a flexible shaft. The connection to the projector is made to the shaft on which is mounted the knob provided for turning the projector mechanism by hand. This knob is removed and the flexible shaft attached in its place. On the Keystone machine, this shaft turns at a speed of 1920

Capstan and flywheel assembly



Amplifier wiring and shaft to recording unit



The flexible shaft attached to projector





1. Katharine Kelly has demonstrated in many a motion picture that she can make beautiful and glamorous appearances on color film. But she needs make-up, just as your color film subjects do.



2. Getting powder into the little wrinkles which are apparent at the corners of everyone's eyes is particularly important to color film work. Stretch the fine wrinkles out smooth, and then powder.



3. The outer ends of these eyebrows look natural enough, but if you'll inspect the picture showing Miss Kelly before make-up was applied, you'll see this can't be.

WHEN the amateur cinematographer films a lively long-shot action scene, perhaps one of Junior, aged 3, falling off the front porch into the cactus garden, this cinematographer has before him about the only example he'll ever have of a player who doesn't need make-up. The combination of youth, long shot, and a lot of fast action will have removed necessity of wielding a powder puff.

Very young children don't need make-up for motion picture purposes. Everyone else does, and especially for films in color.

I am stressing this fact mainly in order to impress those men who are going to make an initial amateur appearance before the motion picture camera.

Women and girls don't have to be even slightly sold on the idea of using

Make-Up for Color Film Should Be Perfect

By MAX FACTOR, JR.

Noted Make-Up Authority For Hollywood's Stars

make-up at any time, for any purpose whatever. But the amateur cinematographer's efforts to get men to hold still for being made-up in order to further this picture productions' quality is something else again.

A male who may not be highly imbued with the acting urge in the first place, and who had to be in some way blackjacked into appearing before the camera at all, is a likely prospect for rebellion against make-up. I've had

more than one report of such a male looking at his made-up face long and broodingly in a mirror, suddenly yelling something along the line of "Little Lord Fauntleroy!" or "Georgeous George!", and then taking off, never to return to the cinema scene.

There have even been some professional film actors who took such an attitude toward make-up, but not for long. I remember years ago when cowboy star

• See "MAKEUP" on Page 513

4. The eyebrow pencil on the bottom has been scraped to the kind of point a professional make-up artist always uses. The one on the top shows a point of the sort your wife uses, but shouldn't.

5. For color film work, use of a lipstick brush is even more essential than it is for black-and-white film.

6. The perfectly made-up and glamorized Kathleen Kelly.





This Christmas

... for the lasting enjoyment of the whole family

Dad may think it's *his* present. But the truth is, Bell & Howell movie equipment brings the whole family lasting enjoyment. For *everyone* takes part in home movies... enjoyment continues to grow for generations. And B&H cameras and projectors are built with all the hidden "extras" that give you a lifetime of perfect results on the screen!

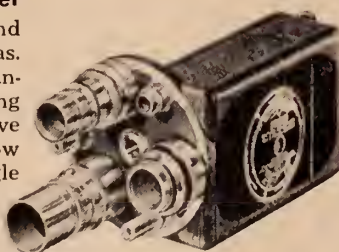


Auto-8

Magazine-loading 8mm camera. Versatile, easy operation. Swift turn two-lens turret with automatically positioned matching viewfinders permits split-second shift from long shots to close ups. Five speeds, including true slow motion. Takes single pictures. Has Selfoto lock, built-in exposure guide. With finest .5-inch Filmocoted lens only, \$169.50.

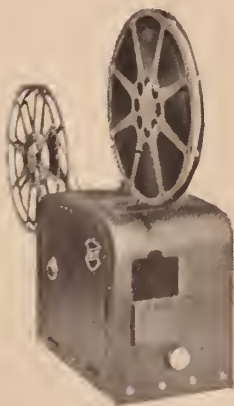
Auto Master

Finest combination of versatility and simplicity available in 16mm cameras. Quick turn of three-lens turret instantly positions lens and matching viewfinder. Magazine loading. Five operating speeds include true slow motion. Starting button lock, single picture release. With superb 1-inch f/2.5 Filmocoted lens only, \$247.00.



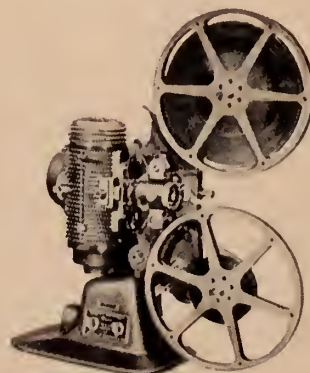
Sportster

8mm, easy "drop-in" spool loading. Five governor-controlled operating speeds, including true slow motion. Built-in exposure guide. With finest .5-inch f/2.5 Filmocoted lens, \$99.75.



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Built to highest standards for theater-quality 16mm sound or silent movies. Brilliant flicker-free pictures. Governor-controlled gear drive assures constant film speed. Natural, flutterless sound at any volume level. With built-in six-inch speaker, \$429.50. (Larger, separate speakers available.)



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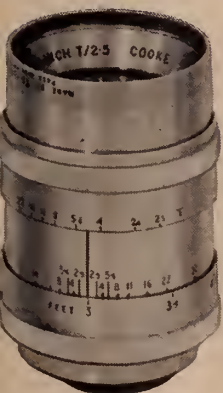
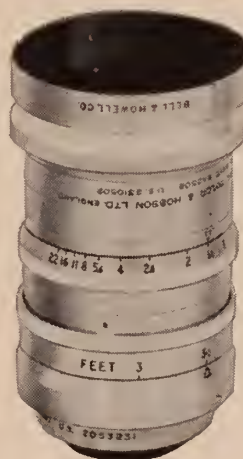


.7-inch (wide angle) T 2.7 (f/2.5)

B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted. \$85.25.

2-inch T 1.6 (f/1.4)

Taylor Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snap-on mount 8mm cameras.) \$169.20.



2.8-inch T 2.5 (f/2.3)

Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. \$171.50.



4-inch T 2.5 (f/2.3)

Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. Nearly 50% faster than the fastest of any other leading 4-inch lens—400% faster than the slowest. \$198.35.



Newest Addition

Newest addition to the new family of movie lenses is the very fast 1-inch f/1.4 Ivotal. It gives from 125% to 650% greater resolution (sharpness) at the corners of the pictures than other comparable lenses yet costs less. \$169.20.

All prices subject to change without notice.

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Bell & Howell

Chicago 45

CINE ROUNDUP

TV PICTURE SHARPENER PRODUCED BY WESTINGHOUSE

Development of a lamp one-eighth as bright as the sun that helps to lend to televised motion pictures the quality of live telecasts was announced today by Westinghouse. Ava Norring, NBC television actress, shows where new mercury vapor lamp slides into movie projector. When used in a



searchlight, this 800-watt light source bounces a beam off a cloud, enabling accurate measurements of cloud ceilings which are radioed to aviators coming in for landings. The lamp has a five-mile "reach" for the round trip into the sky and back again as reflected light.

"BEACHHEAD SECURED"

The Department of the Navy has produced and distributed "BEACHHEAD SECURED" (MM 6707). This 14-minute black & white public information film is available for public nonprofit screenings, including television.

"BEACHHEAD SECURED" is an on-the-spot coverage of the Navy's participation in one of the largest peacetime airborne-amphibious exercise conducted by the Armed Forces. It was assumed that a state of war existed be-



tween the United States and an enemy nation which had established a well fortified base on Vieques Island. To wrest this island base from the foe, the Armed Forces directed their combined might into an attack on Vieques. This motion picture depicts the Navy's role—to transport, land and protect the combat troops in an amphibious assault upon enemy beaches.

Prints may be borrowed on a loan basis not to exceed two weeks from the District Public Information Officer in your area.

SOUND

• Continued from Page 508

coupling. The builder can easily make such an adapter to fit his projector.

The flywheel-capstan unit is illustrated in Fig. 3. It is important that this be turned by a competent machinist and that it be made accurately. The bearing upon which this unit runs is a ball bearing assembly similar to those used in auto generators and it can be purchased at any auto supply house. Since these bearings come in many sizes it is necessary to choose one with an inside diameter slightly larger than the capstan. This diameter will come somewhere between $\frac{3}{4}$ " and $\frac{7}{8}$ ". The bearing should be purchased *before* the flywheel unit is made and it should be fitted with a press fit to the shoulder between the capstan and the flywheel. The unit must run true or the recordings will be spoiled by "wow" caused by speed variation.

The main panel of the recorder is a piece of $\frac{1}{2}$ " plywood. This is fastened to the bottom piece which is of similar material and is $15" \times 4\frac{1}{2}"$. Wood screws hold these pieces together nicely. A hole is cut in the panel to form a tight press fit to the *outside* dimension of the capstan bearing so that the capstan can be mounted. The capstan will be on the side of the panel *away* from the projector, while the flywheel will be on the side *nearest* the projector. Holes are also bored to take the bearings for the take-up spindle, the main drive shaft and the feed spindle.

It should be noted at this point that the author's model of this recorder used war surplus ball bearing assemblies for the main drive shaft and for the takeup spindle. These may not be available for the average builder, but plain bronze bearings will do very nicely. A satisfactory bronze bearing can be made by a machinist at the same time that the other parts are being made. A

hole of such size should be drilled in the panel so that these bearings also make a press fit.

The feed spindle mounts on the shaft of the rewind motor, which is a small war surplus motor, of which many are still available. One should be chosen which will run on A. C. or which can be converted to run on A. C. Most motors of the series type will be satisfactory. Since most of these motors are made for 28-volt operation it is necessary to use a resistor in series with them so that they can be operated on the regular house current. The resistor used in the model illustrated was of 33 ohms and was made up of three 20-watt 100 ohm resistors connected in parallel. The motor itself is mounted on the back of the panel and the hole through the panel should be large enough that the feed spindle can turn freely. A switch on the end panel allows this motor to be turned on for quick and easy rewinding of the tape. The main drive shaft should be mounted in the panel at such height as to be easily lined up with the framing shaft on the projector. The relationship between the main drive shaft and the flywheel can be seen from the photograph of this part of the assembly. A rubber drive wheel with its mount is obtained from a phonograph motor drive and is bolted to the panel in such a way that the rotation of the drive shaft causes it to rotate the flywheel. If this drive wheel is mounted properly, forward rotation of the drive shaft will cause it to bear against the flywheel in a positive non-slip drive. Backward motion of the shaft will have a tendency to release the rubber wheel and the flywheel will not turn. Proper adjustment here is necessary for non-slip operation of the mechanism. This adjustment is quite easily maintained if the rubber drive wheel mount is free to move and turn on its mounting point.

A light spring belt connects the pulley on the flywheel capstan combination to the pulley on the takeup spindle. This belt should be adjusted so that there is a light positive pull on a full reel of tape, but so that the pull on an empty reel will not be hard. A little experimentation here will be necessary. It is suggested that the spring belt be one of the lightest types available and that it be cut to fit rather loosely at first and tightened later if necessary.

Two tape guides are needed. They may be made of brass, aluminum or plastic. They are fastened to the front of the panel with wood screws. A pressure wheel of rubber holds the tape against the capstan so that it will be driven without slipping. Construction of this pressure wheel and its mount

• Continued on Page 516

Tom Mix declined to be made-up the first day he went before the camera. But on the second day he meekly allowed my father, Max Factor, Sr., to grease-paint him. Tom had seen the rushes of the first day's shooting and noted how inferior his facial appearance was, when compared to the made-up faces of everybody else in the picture. "I look like a bum," Tom summed it up, and he did. Along the same time, Wallace Beery experienced a conversion to make-up in a single day in an identical manner.

So please take my word for it: If motion picture results of professional quality are to be obtained, the professional device of using make-up has to be practiced. Hollywood's actors and actresses don't use make-up from force of habit or just to please or profit me because I make it for them. They use it because it brings essential appearance perfections which they have to have.

When it comes to color films, an unmade-up player who has a ruddy or reddish sunburned complexion will come out on film and screen with this redness intensified to a boiled lobster hue.

Or, if the actor has a naturally pale skin, color film will unattractively accentuate this paleness. About the only time a complexion tone of this sort could be wanted is for a filmed melodrama featuring a human-vampire, in the classic and cadaverous Bela Lugosi tradition.

Acquiring materials for color make-up is not a complicated or costly process. For one thing, there are more than a few shades of everyday society make-up materials which are perfect for Kodachrome and Ansco film work, so chances are that a little looting of your wife's dressing table will get you off to a good start at stocking a cinema make-up kit. There are very few professional make-up materials or shades you'll ever have to get, but you had better anticipate need for any of these as far ahead as possible. Usually you can't get this professional make-up as readily as you can the society items you'll most often be using.

If you can't find the few professional items you may be needing, I can tell you where you can. I know a fellow: Max Factor, Hollywood, 28. He will mail the stuff to you.

(To Be Continued)

Next month, Max Factor, Jr. will tell in detail of the few simple steps so necessary to good color make-up and how easy it is to give a professional look to your actors.

NEW PRODUCTS

INDIVIDUALLY PACKAGED PAN-HEADS OFFERED BY RADIANT

Packed individually in eye-catching display boxes, *Radiant Specialty Corp.* has made their DeLuxe and Standard Pan-Heads available for purchase separate from Radiant Tripods.

The Standard Pan-Head features "single operation pan and tilt control" with the handle only; adjustable camera screw; jumbo platform tilts a full 150° vertically with a 360° panning action. For all sizes and models of cameras.



Made of chrome plated zinc with Bakelite camera platform.

The DeLuxe Pan-Head features extra large camera platform to accommodate the heavier equipment and double action pan and tilt control thru the handle only as well as a separate panning knob for critical panorama. Adjustable camera screw can be shifted from side to side to clear camera winding mechanisms. Full vertical tilt thru 150° arc as well as 360° smooth circle panning.

DESIGN NEW LENSES FOR HOME MOVIE PHOTOGRAPHERS

Three new lenses are now available for home movie makers.

Designed by Buasch & Lomb Optical Co., they round out the firm's 8 and 16mm Animar lens series, and are comparable in operation to the company's 35mm Baltar lenses which are used extensively by 20th Century-Fox, Paramount, and other Hollywood studios.

Two of the lenses are for 8mm cameras. One is a 7.5mm, f/2.5 wide-angle lens; the other is a 15mm, f/1.5 high-speed model. The third is a 25mm f/1.5 high-speed lens for 16mm cameras.

"Photographers will find the 7.5mm wide-angle lens especially useful in obtaining greater coverage for pictures taken in close quarters," according to Dr. Konstantin Pestrecov, chief photographic lens designer at Bausch & Lomb. "Although designed primarily for close quarter shots, it may also be used at greater distances for setting the scene," he said.

"The 8mm and 16mm high-speed lens," Pestrecov added, "have, by test, produced exceptionally clear, sharp

pictures even under poor lighting conditions."

Like the nine other lenses in the Animar series, the three new models are coated to improve image quality, and have click and spread diaphragm stops that aid in obtaining correct exposure at all times.

DeJUR'S NEW DeLUX CITATION 8mm MOVIE CAMERA

DeJur-Amsco Corporation announces a new camera model . . . the DeLuxe Citation 8mm Movie Camera. This model is finished in genuine black Morocco leather with a brilliant band of triple-plated satin finish chromium for contrast.

The DeLuxe Citation contains the same mechanism as the highly successful and well received standard Citation camera. The now thoroughly proved instant "drop-loading" and "no-jam gate" features remain in this deluxe camera.

The constant-speed, instant-step long-run motor, as well as the enclosed



telescope-type finder and the simplified exposure guide are all incorporated in this 8mm movie camera.

Speeds from 12 to 48 frames per second (slow motion) along with the accurate geared footage counter and the "continuous-running" self-operating feature make this camera an exceptional value for the price.

Selling for \$84.50, equipped with an f/2.5 coated, color-corrected, click-stop Wollensak-DeJUR lens, this camera is a precision instrument in the low-price field but when it comes to appearance, it is definitely in the "Tiffany" class.

HANDY NEW RL CLAMP-ON SPOTLIGHT UNIT

Illustrated is the new Victor unit that mounts anywhere. Convenient red handle directs light where needed. Heat-insulating bakelite socket is threaded to allow use of screw-on reflector if desired; socket is smooth-swiveling for easy, quick, accurate ad-

• Continued on Page 517

Projection Screen Lamp Stand

While the popular "clamp on" photographic light will easily clip to the edge of a door or the back of a chair frequently it will be found that the back of a chair is too low and a door cannot be moved to the desired light position. In such a situation the owners of projection equipment will find that in their screen they have a highly efficient, portable light stand.

It is only necessary to clip the clamp



on units to the goose neck of the screen stand. Then the unit can be adjusted to any desired height and will be easy to move to any desired position for best lighting effects—*Tom Griberg, 2417 — 32nd Street, Moline, Illinois.*

Temperature Control With Drum

I have a developing drum that I find is quite satisfactory for helping to keep film and developer at the required temperature.

Any sheet metal shop can make up such a drum, (I paid \$6.00 to get mine made), of light sheet metal. I find that a drum 10 inches in diameter and 14 inches long takes care of any roll of double 8mm film. This drum is water tight, with a half inch shaft through the center and a $\frac{3}{4}$ inch pipe nipple welded in one end. By filling the drum about $\frac{3}{4}$ full of water at the right tem-

perature for developing it will help keep the film and developers at the required temperature. I have been using this drum for several weeks and it works perfectly.—*N. C. Mahan, 9th and Front St., Ashland, Kentucky.*

(Mr. Mahan neglects to state that any developing outfit made of sheet metal should be protected with a coat of acid resistant enamel—Ed.)

Through the Magnifier

Spectacle lenses are often suggested as supplementary portrait attachments but it is not so often realized that even the common magnifying glass can be used for ultra-closeup shots of insects, flowers, shells and the like. There may be some distortion, due to the extreme magnification and uncorrected nature of the lens, but some of the effects are extremely interesting.

First find the focal length of the magnifying glass, by forming an image of the sun or some distant object. Place the magnifier at exactly this distance from the object you want to photograph. Set the camera lens at infinity, and line it up with the center of the magnifier, as close as convenient.

From that point on, procedure is normal. Since the camera lens is at normal extension, exposure will be normal; if you want to be very precise, you might add an eighth or a sixth of a stop to compensate for light losses in the extra lens.

It is a simple matter to reckon the size of the image on the film from the ratio between the focal length of the camera lens and the magnifier. If the magnifier is 4 inches and the camera lens 1 inch, the image on the film will be one-quarter the size of the original object. Then, in projection, if you blow it up, say, 100 diameters, the screen image will be one-quarter of 100, or 25 times the size of the original object.

This arrangement does not yield

much depth of focus, so use the smallest aperture compatible with the light available.

Focusing Lens from Fixed Focus

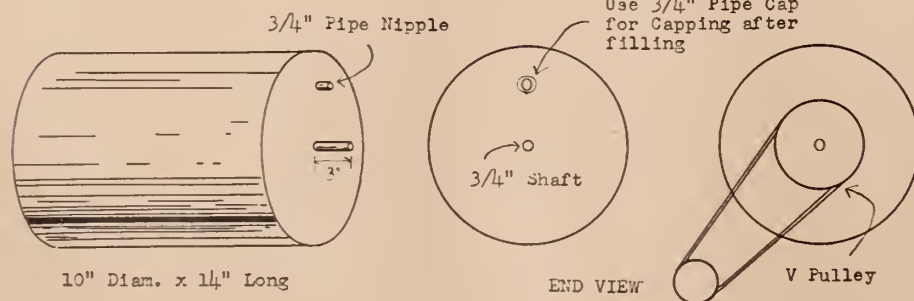
Wondering how I could make my f2.5 Cine Raptar lens on my Revere "88" camera serve in the same capacity as a focusing mounted lens and knowing that no focusing "ring attachment" is available, I worked out a sure-fire way for focusing down my f2.5 Cine Raptar lens ($\frac{1}{2}$ inch) from fixed focus (18 ft.) to 1 foot.

First, I made sure my lens was well-seated. Then above the center point of the top half of the serrations on the lens I carefully placed a small piece of Scotch Wet-or-Dry Tape (manila colored masking tape) and inked a small horizontal line. Next, around the $\frac{1}{8}$ inch smooth finish band that comes, on the f2.5 Cine Raptar lens, between the serrations and the portion bearing the f markings, I carefully attached a strip of the above-mentioned Scotch Wet-or-Dry masking tape so that I would have a surface for taking ink or heavy lead pencil.

Finally, I was ready to mark off the distance markings so that the lens barrel could be turned, with each distance marking being matched up to the horizontal indicator placed on front of camera above the center of the barrel serrations when focusing the lens.

Here's what I found would work perfectly: The marking directly below the horizontal indicator would be 18 foot (fixed focus). Count, to the right as the camera front faces you, four serrations; this will be 12 feet focus; count $4\frac{1}{2}$ serrations from there for 8 feet; the next six will bring you to 6 feet focus. Now seven more serrations will mark the four foot focus. Twelve additional serrations will bring you to 3 foot focus; 18 more to two foot focus; and 53 more to one foot focus. (It will be noted that with careful counting this one foot focus mark will come within two serrations of the original fixed focus (18 foot) mark on the ring.)

For those who might be skeptical, I used this method of focus down the lens barrel in tests as follows: under f8, 9, 11 settings: 2 foot focus with camera at 2 feet; 3 foot focus at 3 feet camera distance, 2 feet, 6 feet; 6 foot focus at 6 feet, 3 feet, 9 feet. I also titled one title with lens barrel focused down to 1 foot and it came







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WORKSHOP

out, much to my surprise, much much clearer than the same title filmed with my usual supplementary lens attachment.—*Hyman Levin, 2716 West Garrison Avenue, Baltimore 15, Maryland.*

Title Effect

A very effective and unique title can be obtained very simply by forming the letters with small steel balls as used in ball bearings. The method I use with great success is as follows:

Obtain a small sheet of perforated zinc as is used for the covering of outside ventilators. Nail taut over a light wooden frame constructed to fit the titler or of any other convenient size—I find a frame 10" x 7½" to be most useful. Paint the surface of the plate with flat black paint and then when dry, form the title words with clean bright steel balls of sufficient size to allow them to just touch when in position resting in the appropriate plate holes. It is advisable to take a small piece of perforated plate along when purchasing the balls to ensure that the correct size are obtained in relation to the size of the perforations.

When shooting titles, one flood to one side will produce an effective broken high light down one side of the letters. A light at both sides produces a solid effect and very interesting results can be obtained by varying the light position or brightness. A perfect "run on" title may easily be produced by using stop action for each ball placed in position. Colored lights may be used for shooting title in color.—*S. C. Williams, 22 Heather Drive, Romford, Essex Englund.*

Reel for Extension Cords

Here is a simple and cheap way to hold and keep your extension cords in order. First I took a piece of 2" wood and turned it to 10". In the center of this I mounted a piece of ¼" x 4" piece of metal with 3 wood screws, drilling and tapping a 3/8" hole in the center of this plate. I then made my brake or lock and mounted this on the edge of my wood base, then mount the 3" electric box, in the center, on one of the ¼" x 10" hardwood pieces knocking out the knock-out out of the bottom of the box and drilling a ¼" hole through the hardboard. Make your shoulder screw, and mounting hardboard with box on to the steel plate with shoulder screw. Be sure after this is mounted that the hardboard piece with the electric box turns freely. Take the wire and wind

it around the electrical box putting the end of the wire through the box and fastening it with a cord connection, which you can buy at an electrical store for 5 cents. Now take the other piece of hardboard and put a hole in center of it so that the base plug will fit on it. Take the end of the wire which you put through the box and pull it through the hole in the hardboard and fastening it to the base plug and screw the 2 together on the 3" electric box, then screw on your handle and wire loop to the base.

Anthony Prins, 1334 Kalamazoo Ave., S.E., Grand Rapids 7, Michigan.

Title Wipe

This is a very effective title wipe which I filmed successfully a few months ago. It is a simple way of making a very professional looking circular wipe.

The first title to appear on the screen is "TIME FOR A" which has the background of a clock with one hand (see figure 1). The hand moves around the clock twice and as it goes around for the third time it wipes the title away and reveals the second title "JONES FEATURE."

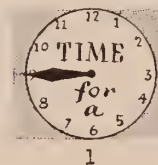
To make the title, cut out two circular disks, one of thin paper, the other of pasteboard (the thickness of a playing card). These should be made just large enough to fit within the titler filming area. Also, out of stiff paper, cut a hand for the clock, making it as large as the radius of the cir-

cle. Needed, also, are a straight pin and a one edge razor blade.

On the thin paper letter "TIME FOR A" and make number around the edges to appear as a clock. (Fig. 1.) On the pasteboard is lettered "JONES FEATURE." These titles may also be typed if you are not good at hand lettering.

The next step is to insert the straight pin through the clock hand at one end, then insert it through the center of the clock title, then through the center of the remaining title and lastly through a piece of very stiff cardboard. (See Figure 2.)

Securely fasten the whole affair in the titler so that it will not move dur-



1



2

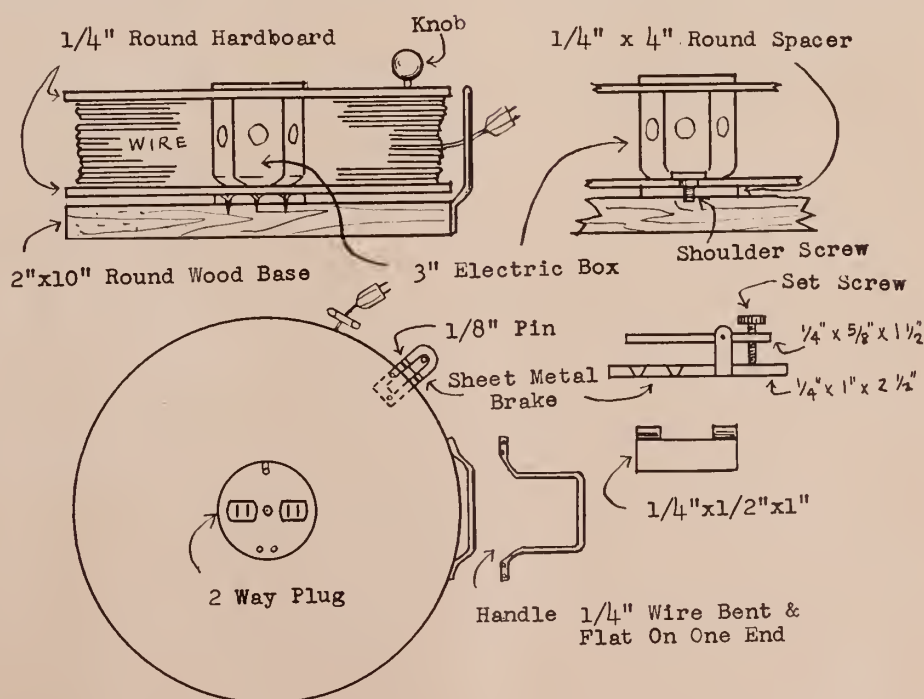


3



4

ing filming. A dab of paste will hold the titles in place so they will not move. Start filming the first title. Then by using stop motion, exposing one frame at a time, make the "hand" go around the clock two times. Then where the "hand" ends, take the razor blade and cut a small pie from the circle. Place the "hand" so it covers one edge of the cut. (See Figure 3). Expose one or two frames, then cut another pie and proceed with this until the first title is gone. (See Figure 4). Then vanish the "hand" and continue filming the second title. *By Burton Marks, 1098 Bloomfield Ave., Akron 2, Ohio.*



Proper Color Exposure With the Kodak Neutral Test Card

Although the Kodak Neutral Test Card is primarily for the still photographer, it also has one extremely useful application in connection with exposure determination for cine work as well. The Neutral Test Card is grey on one side and white on the other, and the percentage of light which both sides reflect is exactly specified, so the card is useful when we wish to employ a reflectance type exposure meter as an incident light meter.

If you already own an incident light meter, you can carry out the following operations without the use of a card, but those who own a meter of the reflection type (which is pointed at the scene being photographed) can have many of the advantages of the incident light meter by employing the Kodak Neutral Test Card. The grey side reflects 18 per cent of the light and the white side 90 per cent, or five times as much.

To determine correct exposure for color, without having the meter influ-



enced by the predominant color of the scene, hold the card close to and in front of the subject, facing the camera, and take a reading on the grey side of the card with the meter not more than 6 inches away, taking care not to let any shadows fall on the card. Since the 18 per cent reflectance is about the same as the average scene, exposure is computed in the usual way.

In dim light, take the reading on the white side of the card (to get a higher, more accurate reading), then divide the reading by 5 and proceed as usual. If the subject is unusually light, decrease $\frac{1}{2}$ stop. Lighting ratio, distribution, and background brightness may be checked by holding the card in the areas in question.

• Continued from Page 512

are illustrated in Fig. 5, while the position of it on the recorder is shown in Fig. 1. The pressure wheel itself can conveniently be made from a rubber stopper and its construction should present no difficulty.

It is suggested that the builder try out the various parts of the recorder as they are mounted. Each rotating part should turn easily and should not bind. The recorder, if properly assembled turns very easily and presents very little extra load to the projector motor. If the builder wishes, he can add a driving motor so that the unit can be used as a recorder without relying upon the power of the projector. In order to make this addition, two pulleys are necessary, along with a 1500 RPM motor. A flat radio dial drive belt is used to drive the recorder with this motor. In the author's model, a hole was cut for mounting this motor, but since it was not desirable to add the motor at the time of construction, an aluminum plate was used to cover this hole until such time as the motor would be added. If an auxiliary motor is used, its drive belt should be uncoupled when the unit is to be used with the projector.

The recording head used on this unit is the Indiana TD 704 Record-Playback head, produced by and available from the Indiana Steel Products Co., 6 North Michigan Avenue, Chicago 2, Illinois. Any of the many heads available on the market can be used, but this one was chosen because of the fact that it is circular in shape and can be used without a pressure pad. This allows for ease in threading, but more important, it allows the unit to be operated with a minimum of drag on the motor. If a flat head is used, the pressure pad holding the tape against it should be adjusted so as to give the lightest pressure consistent with positive tape contact.

In order to guard against erasing valuable recordings, no erase head was mounted on the unit, but any erasing necessary was done by holding a small, powerful magnet against the tape while rewinding. If the builder wishes, however, he can mount a small permanent magnet ahead of the recording head so that it will contact the tape as it is being recorded. Then this magnet should be swung out of the way when recordings are being played back.

When the mechanism has been completely assembled and is running easily, it should be coupled to the projector. The flexible shaft should run with a minimum of "skipping rope" effect. If the projector being used is a Revere or some other projector in which the framing shaft comes out the front, a long flexible shaft should be used and

it can make a right angle turn to connect the two units together. After everything is running smoothly, the projector should be threaded with film and the recorder with tape and the complete reel run through to see that the machine does not slow down during a complete run. The recorder will take 1200 foot reels of tape and should handle them nicely, but is usually necessary to use only 600 foot reels as they will run for the 15 minutes duration of the average amateur film.

Before making a recording other than those for test purposes, the machine should be run for a few minutes as a "warm up" so that the motor will not gain speed while the recording is being made. Although most projectors have variable speed motors, unless line variations are extremely bad, no governor control is needed. The speed control should be set at the speed desired and left there. Both speech and music have been recorded with excellent results in this way. If adjustment of the speed control becomes necessary, it can easily be made without getting the units out of "sync."

In order to record sound with a movie and be assured that they will always start at the same place, it is necessary to have a beginning "sync" mark on both the film and the tape. A convenient way to make this mark is with a small bit of colored "Scotch" tape fastened to the film just one frame before it enters the gate of the projector and another similar piece attached to the tape right at the capstan. Sufficiently long leaders should be used after this synchronization mark to allow the machine to come to speed before recording is started. On playing back, both film and tape are threaded with the marks in their respective positions and the two will run through in perfect step.

As to the results which can be expected with this unit, the author has been able to run 400 foot 16mm selections through with no discernable drift between picture and sound. In some cases lip synchronization has been used and it has worked out perfectly. Any lack of synchronization indicates slippage. If the rubber pressure wheel on the tape is tight and runs true there will be no slippage of tape. If the main drive is adjusted properly and slippage still results, sand the rubber drive wheel with fine sandpaper and powder it with a small amount of powdered resin. This should eliminate any trace of slipping and the results will be very gratifying.

If the builder is painstaking in the construction of the unit and if all the parts are made accurately, he will have a synchronized sound-on-tape machine that will add a truly professional touch to his sound movies.

SANTA

• Continued from Page 505

Dad shakes head to refuse, but they push him into his story with gestures. Cut to:

6. CU of Dad as he begins to speak.

TITLE: "It started when I phoned my neighbors to see if we could start a school to learn more about playing Santa Claus."

7. CU same as previous shot. Father finishes speaking. Fade out.

8. Fade in MS Dad on phone. He dials phone number.

9. MS of first neighbor walking to phone. Picks it up.

10. CU of Dad talking on phone.

11. CU of neighbor nodding head in yes. Hangs up.

12. CU of Dad hanging up, marking name on paper. Picks up phone and dials again.

13. CU second neighbor answering phone.

14. CU of Dad speaking.

15. CU of neighbor nodding yes.

16. CU Dad hangs up, writes name in book.

(Here a montage may be made showing Dad speaking to several neighbors at once, if desired). Fade out.

17. Fade in MS of outside of garage. Neighbor stealthily creeps up to garage and knocks.

18. MS inside garage. Some neighbors are inside. Dad listens at door, speaks.

TITLE: "Who is it?"

19. Same as 18. Father finishes speaking.

20. Outside CU of neighbor as he speaks.

TITLE: "It's Joe."

21. Same as 20. Neighbor finishes speaking.

22. MS of outside. Door opens slightly, light shows outside. Neighbor goes inside. Door closes.

23. MS of inside. Newly arrived neighbor shakes hands with everyone.

24. MS of group from different angle showing Dad as he stands on box. Bangs for attention. Cut to:

25. CU of several faces as they stop

talking and look at Dad. (This optional).

26. MS of Dad. He speaks.

TITLE: "Santa suits are over there. Put them on and we'll practice our stuff."

27-31. Several scenes of men putting on suits. Wherever they need aid, Dad helps them. Shots of men pulling shirt from over head. Stiffing pillows, and fat man who needs no pillow.

32. MS of group as Dad bangs for attention again.

33. CU of Dad as he speaks.

TITLE: "Half of you act as Santa, while the rest be kids."

34. Same as 33. Dad finishes speaking.

35. Shot of Dad sitting down in Santa suit. First neighbor sits on Dad's lap imitating little child. Neighbor pantomimes what child wants.

36. CU of neighbor's face as he tells Santa what he wants. Cut to:

37. CU of Father as he is speaking. He stops. Fade out.

38. Fade in to MS of family gathered around Dad. They have moved from dinner table to patio, living room or playroom. They nod encouragement as he resumes his tale. Fade out.

39. Fade in to MS Mother working in kitchen. Junior is playing on floor.

40. CU of phone.

41. MS Mother goes to phone, picks it up, listens and lays it down.

42. CU of Mother as she speaks.

TITLE: "It's for Daddy. Would you get him from the garage?"

43. Same as 42. Mother finishes speaking.

44. MS of Junior as he stops playing and gets up to rush out of scene.

45. MS of garage. Junior rushes up to garage door. Starts to knock, hears noise and listens.

46. MS of inside garage showing men wearing parts of Santa costumes hanging up stockings.

47. CU of several faces during this action.

48. MS of Junior outside. Rushes back into house.

49. MS of Junior as he rushes into

• Continued on Page 519

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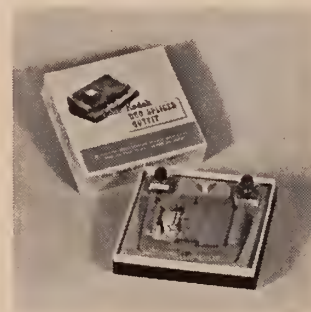


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A smart, new, easy-to-use Cine-Kodak splicing outfit, which can be used to splice either 8mm or 16mm motion picture film, has just been announced by the Eastman Kodak Company.

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The Cine-Kodak Duo Splicer Outfit is priced at \$7.50 and will be available from all Kodak dealers.

NEW PRODUCTS

• Continued from Page 513

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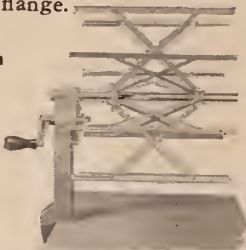
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house. Mother looks up, worried. He speaks.

TITLE: "Daddy is playing Santa. The real Santa will be angry and won't come."

50. Same as 49. Junior finishes speaking. Fade out.

51. Fade in to MS Junior telling little girl, pointing toward garage. Junior speaks.

TITLE: "Daddy has to stop. I'll steal his Santa suit."

52. Same as 51. Junior finishes speaking. Fade out.

TITLE: CHRISTMAS MORNING.

53. Fade in MS of Father's bedroom. He is sleeping.

54. CU of alarm clock.

55. CU of Dad as he moves, opens eyes, bends over bed. Reaches for alarm clock.

56. CN of alarm clock. Hand shuts it off.

57. Dad gets up, stumbles over to bedroom door. Opens the door.

58. MS over Dad's shoulder of children in beds sleeping. Dad closes door.

59. MS Dad opens closet, gets down box, opens it. Box is empty.

60. MS Dad looks under bed.

61. MS Dad looks in closet.

62. MS Dad shakes Mother, sleeping. When she wakes, he speaks.

TITLE: "My Santa suit is gone."

63. Same as 62. Father finishes speaking. Fade to:

64. MS of children in bedroom. They wake up, jump out of bed and rush out of scene. Cut to:

65: MS of living room. Tree is decorated. Presents are scattered about. Obviously, Santa has been here. Children rush in and start opening their presents.

66-71. MS and CU of children opening presents.

72. Dad enters scene in bathrobe, empty box in hand. Mother is close behind. Dad speaks to Mother.

TITLE: "How did Santa get here?"

73. Same as 72. Father finishes speaking. Looks at empty box and then at tree.

74. CU of Mother. She speaks.

TITLE: "I guess Santa didn't need any help."

75. Same as 74. Mother finishes speaking.

76. MS of tree and children. Children stop opening packages. Junior has big box in hand. Brings it to Dad. Dad takes it and reads tag.

77. CU of tag, showing TITLE: "To Father from Santa."

78. MS of Dad opening box. Wrappers fly. Pulls out Santa suit. Fade out.

79. Fade in to CU of Father as he finishes speaking. Cut to:

80. MS of family group. They show their approval of his story. They gath-

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"SYMPHONY"

• Continued from Page 502

the medium of motion picture shows us their finished product. From the opening scene of Village Square to the final scenes, good exposure was maintained throughout. Steadiness of picture shows the good use of tripod, and camera angles were widely varied and interestingly used. The superimposed names of each individual artist in their particular introductory sequence was professionally handled and gave an intimacy to the picture that lends itself to audience appreciation—an especially fine documentary well done.

★★★ **"OUTDOORS WITH EMMA SEELEY'S CAMERA"** 2000 ft. 16mm Kodachrome by Emma Seeley of Cleveland, Ohio. There is one thing that can be said for the ladies (bless 'em) and that is they would no more think of serving up bad film fare than they would think of serving up an unappetizing meal to very special guests. And Emma Seeley's color film has more appetizing ingredients to whet the appetite than most films produced by her male amateur competitors. Her film opens with well centered title followed by a simple statement that "On a sunny April Afternoon we start out to find what's in bloom." This is a mild understatement because thru the lens of Mrs. Seeley's camera is caught the beauty and loveliness of what seems to be the world at large. It has always been firmly stated that it takes continuity to make a good film, but for a few brief instances of superb continuity Mrs. Seeley's film has none whatsoever, yet it flows from scene to scene with a beauty that is almost breath-taking.

Obviously a nature lover, Mrs. Seeley's close-up of the birds, the bees and the flowers intermingled with her medium and long shot of the portion of the country wherein these particular animals and birds can be found tie the picture together and keep it most interesting. If the producer took any bad shots they obviously have been edited out, because in the 2000 feet of the entire picture there was not one poorly exposed or out-of-focus frame. Of a special interest and beauty were the extreme close-ups of nesting birds. Shots of actual hatching of birds' eggs could put many a professional photographer to shame. The slow motion shots particularly those near the close of the film of the swans landing on water were breath-taking in their simplicity and beauty.

For a film that seemingly was so devoid of continuity and yet one which held interest from start to finish, the end was most dramatic. After viewing the many perfect scenes of sunshine, beautiful flowers, and a world which

seemed in perfect harmony, the storm scenes at the end were a fitting climax. The gathering storm, the approach of rain, and finally the storm itself dramatically pointed out the fact that there is a dark side to everything, but in living thru storms we appreciate more and more when the storm clouds pass away and the sun, again, finally breaks through. The passing of the storm in the conclusion of Mrs. Seeley's film proved definitely that she has the dramatic feeling for a punch finale. It was the unanimous feeling of the Board of Review that a copy of this film in condensed form should be in every school library.

★★★ **"FIRST DATE"** 850 ft., 16mm Kodachrome by John C. Sherard, Kansas City, Mo. An unusually fine story film of the boy meets girl type and boy almost loses girl due to—well let's not get ahead of the story. Immediately this film opens, due to the specially well-centered and fine titling, one gets the feeling that they are going to witness a worthwhile film, and at no time does the producer let them down. Fading in on a few well chosen close-



First Date boasts of splendid dissolves

ups of flowers, immediately the feeling of spring in the air is obtained. Then a well-worded title "In the spring a young man's fancy turns to anything but" and from there a quick cut to the word "School" over the school door. Two young fellows are discovered discussing their school work until the girls begin to file out. Needless to say the discussion rapidly turns to a date and one young girl is singled out from the crowd and duly introduced to one of these fellows. She agrees to let him

Split Frame montage is beautifully done



call her, and it is in this sequence of time elapse and the subsequent telephone conversation, that the producer has done a specially fine job. The spotlight circle moving from one date to the next on the calendar beautifully carries over the time elapse.

The split frame montage of the girl and boy talking on the phone is ideally timed and his final words "I'll pick you up Friday night at 7:30 in my new car" leaves her day dreaming. Again the producer with split frame montage brings in a beautiful bubble bath scene with all the beautiful new cars being shown and passing through her mind, she wonders which make will be her golden chariot for the evening.

Across town we find our hero ready to leave for the date in the "new car," which happens to be anything but a late model Ford and one of which also boasts a flat tire. Although late for the date the tire is changed, and during this sequence our hero's wallet drops to the ground. Although filmed in Kodachrome and in broad daylight, filters and underexposure were deftly used to create an atmosphere of night. Finally he arrives at his date's home and is welcomed by Mama. Uncomfortably seated on the davenport he is greeted by little brother and sister who introduced him to their pet Flea Circus. You guessed it—little sister lets the fleas out of the box and all are finally captured except George—George being a very elusive flea. Our hero and heroine finally leave and as she steps out on the porch with visions of no less than a Cadillac Convertible, the product of Mr. Henry Ford's ancient brain child causes her head to whirl. This is definitely another fine scene done in montage. Arriving at the theatre our hero discovers his wallet is missing, (exposure here on this particular scene is excellent in view of the fact that it must have been shot only by actual marquee illumination) and they have to settle for a ride. They finally end up at a church Bingo game where money is obtained from a friend and our hero walks away with First Prize—a lovely Cocoanut Marshmallow Cake. This is carefully guarded until the steps of the home are arrived at when he trips and falls via a Mack-Sennett Comedy. Entering the home and comfortably ensconced on the family davenport with the date of the evening he is again set upon by young brother looking for the still missing flea, George. It is finally discovered on his neck and the film ends with some very fine animation of George back in his box continuing the Flea Circus.



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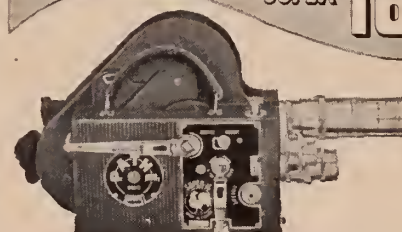
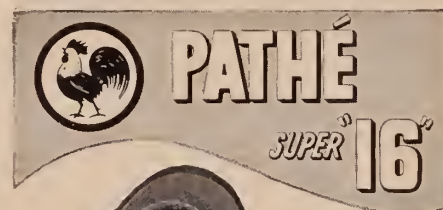
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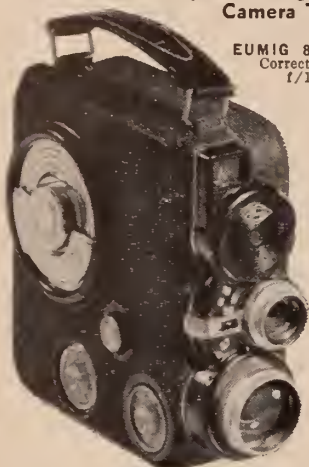
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"WAYS"

• Continued from Page 504

shot," taken at another time, facing into the sun, and possibly a third shot taken in the winter time, or when the water is rough. Similarly a summer beach scene taken fairly early in the day before the arrival of the inevitable beach crowd, could be lap dissolved into a shot of the same beach later in the day when it is crowded with people.

As for the running gag idea, mentioned before, most home movie enthusiasts are familiar with what a running gag is, yet few seem to make use of it. It is merely a repetition of some simple little bit of action in the picture which in itself does not mean very much, yet when repeated a number of times through the reel gives a bit of humor to it. For instance, there might be a number of shots of a man making efforts to light his pipe, and every time he tries, some other member of the party interrupts by giving him something to carry, or accidentally knocks his pipe out of his hand, etc. The final shot of a running gag should be a trifle different from the others. In the example here cited, the man with the pipe could sneak away behind a bush and light his pipe uninterrupted, and then when he starts to puff away in great contentment his eyes could light on a sign "No Smoking." He throws the pipe away in disgust. The final shot of a running gag is often a good way to finish off a reel such as a travelogue, which has no definite "end" in itself.

For holiday trips, picnics, hikes, and such like, if we spurn the uses of the running gag, we should have some theme running through the film. A very simple theme is all that is necessary. On an automobile trip the owner of the car could start off with the idea of finding out how many miles per gallon his jalopy is good for. Incidents of an amusing character should be interspersed in the film showing the great pains the car owner is taking to keep his gasoline record and mileage entered up, and showing the importance he attaches to it. He could coast down hills to save gas, and express pleasure when he has to be towed, because this will improve his gas average. Some of these shots could be taken and dubbed in after the trip is over. The final shot should be somewhat catchy, such as having his gas record blown away by the wind before he has a chance to figure it out.

In taking shots of babies and small children, be sure they are doing something, even if it is just picking a flower and smelling it, and don't be afraid to have a grown-up in the picture to stooge for the child. If the child is

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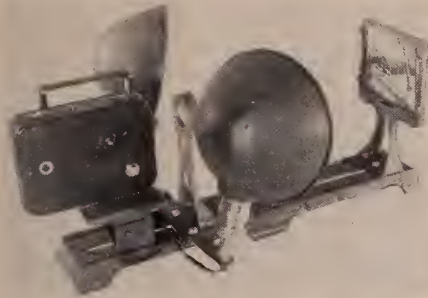
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camera shy or just won't "act," make capital out of it by showing the frustrated efforts of the stooge to get the child to do whatever it is he is trying to make it do. If you take a picture of a child by itself just sitting or standing without doing anything, all you have is a "snapshot," and it is very poor business to take snapshots with a movie camera.

There are cases when the subject matter of a series of shots is sufficient in itself to hold the interest of the audience, and of course, if this is the case, interest-giving shots need not be added. But although a reel is interesting to the photographer it does not necessarily mean that it would be interesting to an average audience, and a little effort along the lines of the foregoing suggestions might make the reel entertaining to everybody if the photographer believes it has not sufficient general interest to carry itself.

"INCHON"

• Continued from Page 503

been done by a photographer of any age.

Being identical twins, Gene and Charlie were frequently able to confuse many people, including their own editors. Often they would turn in to their respective city desks a newspaper picture taken by one of them and showing the other assisting in rescue work. Neither editor ever knew which was which or who took the picture.

With the outbreak of the Korean war, the Jones boys were sent to the Far East by NBC-TV. Having been combat photographers for the Marine Corps in World War II, they knew what to expect. Sleeping and working in the same clothes for weeks at a time was old stuff to them. For their combat pictures they use a Bell of Howell motion picture camera. In a letter to Robert McCormick of NBC, written the day before the Inchon Invasion, Gene said, "Our biggest problem is the shortage of film. We still try to ship or shoot at least 500 feet per day. We need all of the film that New York can keep sending. The Filmo is a rugged little camera. Both of ours have been damaged in combat . . . but we've managed to have them repaired by Signal Corps people."

In another letter the twins praised the hard-fighting teen-age American soldiers. "We were mighty proud to be working out here with these kids," they said, "and hope the stuff we are sending in at least halfway gives them the coverage they deserve." The "stuff" they sent in from Korea included some of the finest motion pictures ever filmed, including a dozen exclusives.



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"GAMBLE"

• Continued from Page 499

she was now at our mountain cabin cooking breakfast early in the morning.

It will be noted that the question of whether it is feasible to reverse the long shot to close-up procedure was herewith answered with an emphatic "yes." In so doing we considered the fact that it was breakfast time the next morning far more important than who was doing the cooking or where we were located. The latter, as a matter of fact, being more or less established in the fade out before this sequence, so why over emphasize the location situation when the time element could be a more interesting opening for this series.

Getting back to our film, to further definitely establish who was doing the cooking, the camera next hopped to a semi close-up of my wife banging away on a pan with a large spoon as she loudly informs someone off stage that breakfast is ready. Then two more extreme close-ups followed this in short succession which stretched an otherwise single shot into a series of three. First, one of the spoon banking on the pan quickly succeeded by a second shot with a head and shoulder view of the little woman as she is noisily making herself heard.

Now to vary the effect of scene distances—the next one, as an insert, shows me coming up the trail towards the camera carrying an armful of wood. To establish my identity as well as to reveal who is being called to breakfast, I am seen hurriedly dropping the load and scurrying past the camera. In these additional few frames several

more questions were answered and the chain of events became longer. The most important issue as to my whereabouts, why I was absent from the first scenes and what I was preoccupied with became immediately apparent. In this short reaction no need for camera changes from long shot to close-ups were necessary since my action of moving towards the camera took care of this procedure and inserted a change in the way the long shot to close-up technique was handled.

So any possibility of overdoing the camera to subject distance was neatly avoided by having one scene with all the elements of three shots in one continuous view, but only as an insert scene that occupied but a few seconds on the screen. Yet never the less it could have been possible to lengthen even this action into three shots risking, however, that it may very well have slowed up the tempo of the story. When in doubt shoot at least three scenes of every single shot. It is always possible to edit your efforts later for tempo but it is too often impossible to retake additional ones.

No matter how colsely trimmed your budget may be for filming expenses don't be a footage penny pincher. Nothing can stifle the movie maker with more disastrous effect than the habit of mentally ringing up the cost like a cash register. For if the truth were really known many would realize that they get the most value for their money when a few extra feet is spent to expand their pot shots from a hodge podge to a movie in every sense of the word. If you remember that every single scene you shoot could be worth at least two more you will discover, as I did, that it is one of the simplest but most satisfying gimmicks for improving your screenings.

"THEATRE"

• Continued from Page 500

camera would be able to do a job like this. Even at f/3.5 there were serious over-exposures in the case of a very blonde member of the cast that advanced as far as possible to stage front.

You can avoid the necessity of panning by picking a spot far enough away from the stage to permit your lens to pick up the entire stage.

You can be sure that if you indulge in panning, to follow any action, you are going to have some jumpy scenes. This is mainly because if you sit close enough to require panning, you are going to have to pan rapidly to cover the stage.

The olio shows, that present vaudeville acts as well as the "mellerdrammer", usually have some very good performers. These can be caught doing

their specialty, if you like them, and they are certainly easy to omit if they don't please you. If you would like to get a better close-up shot of any of the acts, it is quite possible that the actor or team will go over his act, after the show, for your benefit. Such was the case with me when shooting the tap dancing act shown here. The dancer, Ronald Miller, struck me as being an exceptionally fine performer and when he was requested to put on a short dance after the show he very graciously consented. You will doubtless find many performers just as accommodating.

If you own a good wire recorder, you can really add to this film, particularly in the olio theatres. In these theatres the audience hisses the villain and cheers the hero, as well as offering advice to cast members. It can be very amusing and will add immeasurably to your film. A recorder will also enable

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you to get the benefit of any good singers or any of the "talking" acts, or good monologists.

In checking the possibilities of making a film of this nature, the writer went to three different theatres (and enjoyed all the shows) and talked to the management of each. All were quite willing for me to make the proposed film and offered willingly such help as they could. The smallest theatre would seat barely a hundred people, but offered an excellent play and was very well lighted. The largest held several hundred people and presented the melodrama and olio acts. As far as enjoyment, the choice was rather hard to make, but it was finally decided to shoot the melodrama and olio acts, as both permitted omissions without harming film continuity.

If you do not use a recorder, it will be necessary to title your film and do it well. I have found that a good opening title is a shot of the program head or a shot of the outside of the theatre showing the sign announcing the play. For the olio acts, a short title announcing the specialty, and performers if you wish, is all that is necessary. Title for the sequence of the play should be as brief as possible, but in sufficient numbers so that the action is well explained and clear.

A good opening shot, providing light is sufficient, is a shot from the extreme back of the house, showing the audience waiting and the stage with curtain down. If the curtain only is lighted, it will still make a fair shot, as the heads of the audience will be in silhouette.

If you have a 35mm camera, it is a smart idea to load with fast film and take it along with you when checking the shows you might want to shoot. Make test shots with this as the show progresses and you will have a good exposure check, as well as some interesting stills for your album. If you like to try things a little unusual, this will be one for you and if you make a good job of it you will have some entertainment stored up for future use.

The pictures in this article were taken through the courtesy and with the cooperation of "YE OLDE-TIME OLIO" Theatre in Los Angeles.

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er around tree. Dad, or whoever is designated to pass out gifts, begins.

(In shooting the gifts, shoot several close-ups of tags with the names of your family group written on them. This way, these tags can be edited before the shots of the opening of the gifts. A typical sequence is shown below.)

81. MS of Santa's helper picking up gift. He looks at name.

82. CU of gift tag on gift. It reads, "For Mother."

83. MS of Santa's helper as he finishes reading tag. He hands gift to Mother.

84. CU of Mother as she opens her gift. She holds her gift up for everyone to see.

85. As gifts are passed out, concentrate on several members of the group, but exclude Father.

86. CU of several members of the family group as they put their heads together. (Again exclude Father). One speaks.

TITLE: "Tell us another story, Dad."

87. Same as 86. Speaker finishes.

88. MS of family group. Dad is not to be seen. Camera pans group. On extreme edge of screen at end of panning, Dad can be seen sleeping. He is dressed in his Santa suit with a big smile on his face.

89. CU of Dad, eyes closed, snoring peacefully. Fade out to title.

"THE END."

"TITLER"

• Continued from Page 501

are more or less optional and require a little experimenting and figuring out beforehand. In fact, the pipe construction can be used if a horizontal titler is desired. In this case the two longer pipes are brought to within a couple of inches or so from the wooden boards by using shorter pipes or nipples. The camera holder is made the same way and merely turned around and the whole titler used horizontally, with the boards—one if desired—becoming the base.

The lighting arrangement is very simple and consists of two sockets with reflectors mounted on wooden swinging arms. These are made so they are always in the same position—45 degree angle—when in use, and for storage are simply swung over the upright boards. By having the lights always in the same position, regardless of camera placement, the exposure factor is constant.

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LETTERS

Sirs:

Have been intending to write for some time to tell you how much I enjoy Home Movies Magazine. However, we are all apt to procrastinate. But, be that as it may, here is a snap of me, taken at our summer home on



Capistrano Beach, enjoying my favorite hobby magazine.

Sincerely,

(Miss) Violet M. Cloggie

(Thanks, Miss Cloggie. We felt certain we had a reader in beautiful Capistrano. Now we know it.—Ed.)

Sirs:

I would like to take this opportunity to thank Home Movies for a magazine which is so helpful to the home movie makers.

One of your most helpful articles is The Cine Workshop. From this my movies have improved 100%. It is wonderful to have so many helpful ideas on one page.

I am enclosing one of my ideas which I hope will be helpful to some movie maker. I have received so many ideas from your readers in the Movie

Ideas section that I feel I owe something to them.

Thanks again for your wonderful publication.

Sincerely,

John R. Robinson
193 Willow Street
Lawrence, Mass.

(Don't be surprised, Mr. Robinson, if you find your idea on the Movie Ideas page this month—Ed.)

The difference in light value in outdoor shade varies considerably according to the extent to which the place is confined. Open space has much stronger light than a confined space, such as between buildings or in an avenue of trees, although the difference may not be perceptible to the eye. Give generous exposure in these confined spaces, and use a meter if one is available.

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